AMBLIN

ENTERTAINMENT

THE TALISMAN

SCREENPLAY ADAPTATION BY

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AMBLIN ENTERTAINMENT

FADE IN;

INSIDE THE IMAGINATION OF A FIVE YEAR OLD BOY;

(A child's imagination is a most powerful force. It can transform kitchen spoon into a spaceship...or a wallpaper design into a story of adventure and daring.)

SURREAL IMAGES float across screen as we attempt to glimpse into this mysterious world of a child's imaginings:

A fairytale city of spires and cathedrals painted in multi-colored strips accompained by fanciful music denoting a sense of another world where reality is a question of perspective. Winged beings of various colors fade into screen, as they populate the sky overhead. Colorful doll-like townspeople spin and dance in a town square. Horses join the winged beings as they leap over buildings in play. The Sun rises and opens it eyes, shedding orange light and warmth. **The images have the feel of cartoonist Windsor McCay and his Little Nemo in Slumberland.**

INTERCUT;

The face of a five year old boy, JACK SAWYER as he conjures up these images. There is almost a trance like quality about his expression. He is completely enveloped in this world, oblivious to his "real" surroundings which have not yet been revealed.

THE DISTANT VOICE OF HIS MOTHER, LILY, is heard O.S.;

LILY (O.S.)
JAAACCKK. Jaaaccck....Jaaacccckkkkyyyyy....

CUT TO:

INT. JACK SAWYER'S BEDROOM - DAY.

C.U. of JACK, as he blinks his eyes, slowly registering the call of his mother. he repsonds as if from a dream;

JACK
Yeah!

LILY (O.S.)
Are you ready for lunch?

JACK
(not understanding)
What?

LILY (O.S.)
LUNCH! Do you want any lunch!?

LILY (O.S.)
Do I have to scream across this house! Where are you!

Jack lies on his bed facnig the wallpaper - A COLLECTION OF FAIRYTALE IMAGES repeated in patterns. The image is of a fairy tale town of castles with a bright shining sun.

Jack hops off his bed, yelling;

JACK
I'm not hungry!

Instead, he plops on the floor and starts immediately playing with a REMOTE CONTROLLED BRITISH TAXI CAB. He drives the cab out of his toy infested room and exits.

CUT TO:

INT. SAWYER HOME; LOS ANGELES - DAY.

C.U. of TOY CAB as he races through the house; dodging furniture, jumping carpets while Jack hums a little "adventure movie theme".

Suddenly, THE CAB CRASHES INTO THE TABLE LEG OF A DELICATE ROSEWOOD TABLE, jolting the base and causing the VASE on top of it to wobble. We hear the remote drop to the floor as JACK'S TWO SMALL HANDS come into frame to steady the vase, as we hear;

LILY (O.S.)
JACK!...What are you doin?

JACK
(boyishly innocent)
Nothing.

Picking up the remote, he turns drives the cab away from the table. He heads back down a corridor to his room. On the way he passes by A DOOR. Jack stops at the door, staring up at it with respect and curiosity.

It is the door to HIS FATHER'S STUDY, his father's private room. O.S. his mother LILY, calls :

LILY (O.S.)
Jack!. Where are you!?

JACK
(mischieviously)
Nowhere.

He eyes THE DOOR OF HIS FATHER'S STUDY. To Jack, or any

little boy who idolizes his father, it's a secret entrance to the mysterious and the marvelous; the private world of his father. He slowly reaches for the door knob and turns. The door slowly swings open revealing;

AN EMPTY STUDY of books and papers and fatherly things.

His mother warns O.S.:

LILY (O.S.)
Just stay out of your
father's study, you hear me!

JACK
O.K.!

He shuts the door, and runs down the corridor lined with pictures and plants. He makes a right into his room and disappears O.S.

CAMERA REMAINS ON EMPTY CORRIDOR, with THE DOOR TO THE STUDY in the foreground, as THE PHONE RINGS O.S.;

LILY (O.S.)
Hello!...SUSIE! Hey! When are
you guys coming over?...Huh-huh....
Oh...Did you just feel a tremor!?
I swear I just felt something...Ha,
I moving back to New York. You people
are nuts...Hahah....
(VOICE FADES as dialogue continues O.S...)

Jack's little head mischieviously re-appears, popping back out of his doorway and peering down the corridor. Continuing her phone conversation O.S. his mother is now occupied, so the coast, temporarily, is clear. He carries his taxi cab and remote controls and crosses straight to his father's office. He reverently reaches for the door knob of the study.

C.U.; THE DOORKNOB -

Jack slowly turns the knob, the door slowly opens.

But Jack is most surprised by what he sees.

POV -

INT. STUDY;

HIS FATHER IS NOW SITTING AT HIS DESK, **WRITING IN A BOOK WITH A GOLD PEN**. He turns to his son and smiles warmly, though his expression tells us he is also burdened with deep concerns.

Jack is a little mixed-up. He was sure the room was empty.

FATHER
(smiles)
Come here you.

Jack forgets the strangeness of his father's sudden appearance, and rushes to his dad's open arms. His father hugs as if for the last time. He speaks gently, lovingly;

FATHER
What are you up to, huh?

JACK
Nothing.

FATHER
Nothing? Can I play too?
(Jack nods)
Let me finish this and I'll be right with you, O.K.?

Jack nods as his father releases him. He watches his dad turn back to the desk and pick up **THE BEAUTIFUL GOLD PEN** and begins to write in a SMALL BLACK BOOK.

Jack's eye then wanders to the other wonders of this warm and inviting room filled with books and mementos. The walls are soft earthy colors - okre, pumpkin and soft browns. A big leather couch sits against the wall opposite the door. Bookshelves line the walls with a desk and chair sitting snugly beneath them. He looks way up, to the top of the bookshelves, where giant books with big words he doesn't understand, lay on their sides. Titles like; THE TEACHINGS OF THE SECRET SCHOOLS, ARCANE LAWS FOR THE AGES, EINSTEIN'S THEORY OF RELATIVITY, THE PHYSICS OF MAGIC. Jack moves to a PHOTOGRAPH tacked on the wall.

ANGLE ON ; PHOTOGRAPH -

The most beautiful beach you can imagine. Not only does everything look pristine and unspoiled by civilization - the colors in the photo are almost surreal. The sky is bright, bright blue...the water is a shimmering, rich indigo...the sand almost sparkling beneath an orange red, perfectly round sun. The photo looks HOLOGRAPHIC. He is captivated by it.

ANGLE ON ; FATHER -

His father continues to write when, suddenly, he notices that THE WATER IN A GLASS on his desk is starting to QUIVER. He feels the desk itself starting to VIBRATE ever so slightly. He turns on Jack abruptly;

FATHER
JACK!

Startled, Jack turns - dropping his taxi cab and remote.

FATHER
Go to your room. I...I have to finish this. O.K.

JACK
(feeling the shaking)
It is an earthquake?

FATHER
No, just a tremor I think..Go on.

Jack moves to the door. His father eyes him - with a loving yet troubled gaze then speaks, to his own surprise;

FATHER
Jack!
(Jack turns at the door)
Don't be afraid.

The father utters this line with a deeper meaning than Jack understands. So he nods and exits, closing the door behind him.

CUT TO:

EXT. STUDY - DAY: SAME TIME.

Jack exits and closes the door. He begins to walk back to his room when he realizes he forgot his toy cab in the study. He turns around and walks back to the door. But as he reaches for the knob, he stops. He stops because he hears;

THE WHISPERING OF TWO VOICES FROM INSIDE THE STUDY. A chill runs down his back. He is curious, but also apprehensive. THE WHISPERS ARE ANGRY in tone. We pick up only hints;

WHISPER ONE
I'm sick of you telling me what to do!

WHISPER TWO (FATHER)
Please..Not here.

WHISPER ONE
Where is it? I have a right to know too!

Jack decides to go in. He reaches for the knob but stops when;

C.U. ON KNOB, as it begins to shake - as if from another tremor.

Then it stops. Jack's hand turns the knob and pushes open the door. It swings wide to reveal that;

THE ROOM IS EMPTY AGAIN. No dad. No whispering voices.

Jack enters in wonder and confusion. His nervousness causes his breathing to turn shallow. He pulls out an INHALER (BRONCODIALTOR used for asthma) and takes two breaths. Looking around the room he notices on the floor; A CANDY WRAPPER for a MINT CALLED: FRESH BREATH. He is sure it wasn't there before. He picks it up.

LILY (O.S.)
JACK...? COME IN HERE AND HAVE LUNCH!

Jack jumps. He rushes out of the room and closes the door behind him. CAMERA REMAINS on the TOY TAXI CAB which Jack has yet again left behind...

CUT TO:

INT. KITCHEN - LATER THAT DAY.

Jack is playing with his tuna fish sandwich, eating on a stool at the kitchen counter. In the B.G., through glass doors, we can see the LEGS AND TORSO OF LILY, who lies in the yard, sunbathing. A radio plays the song, evocative of the period. THE PHONE RINGS. Jack slides off his stool and picks up;

JACK
Hello.

AN UPSET UNCLE TOMMY speaks from the other end, hiding the pain in his voice;

TOMMY (O.S.)
Hey little man. It's Uncle Tommy.

JACK
(beams)
Hi! Are you coming over?

TOMMY (O.S.)
Yeah, in a little while...is your mom there, kiddo?

JACK
Yeah...(calls) MOM IT'S UNCLE TOMMY.

Jack puts down the phone and returns to his sandwich. Lily enters but camera remains at Jack's eye level. We only see Lily from the mid-section down. She picks up.

LILY
Hey Tommy. Where are you guys?
You're missing a beautif-...
What?...What do you mean?
(starts to cry)
WHAT?...OH MY GOD!...Oh my God...

Camera is on Jack as he panics watching his mother get upset.

JACK
Mom?...

LILY
Oh GOD!...

She starts crying as she drops the phone and runs O.S. Jack gets off the stool and listens, but Tommy is gone. He hangs it up.

He walks off towards his mother but decides not to follow. Instead, he enters his father's study and looks around.

JACK
Daddy?

He sits on the big couch and WAITS FOR HIS DADDY TO COME BACK.

CUT TO:

TIME JUMP TO THE PRESENT

INT. MANHATTANT APARTMENT - TWILIGHT.

CAMERA PULLS BACK to reveal A TWELVE YEAR OLD JACK sitting in a small gray room full of packed boxes.

LILY (O.S.)
Jackie, the moving men can finish up!
Come on, the car is here!

He picks up his knapsack, but then remembers something he has to bring. He grabs a paperback copy of KEROUAC'S "ON THE ROAD". He picks up his broncodialting inhaler, takes a quick hit and puts it in his pocket. He exits.

CUT TO:

INT. MANHATTAN APARTMENT - TWILIGHT.

Jack walks through a long foyer. On the walls are MOVIE POSTERS OF B-HORROR MOVIES from the 70's starring LILY CAVANAUGH.
He enters the living room to find her downing the last of the scotch as she slips on her coat. He senses she is in a bad mood.

LILY
Help me with this, will ya?
(Jack eases her coat onto her)
Did we pack the photo albums of
your dad's family?

JACK
Those are in storage in LA
when we packed up the Encino house.
(adolescent annoyance)
Our entire lives are in storage.

LILY
Yeah, well when you turn eighteen,
you can put me in storage.
Along with the rest of the junk.

Lily's sarcastic self-deprecating talk hurts Jack. He looks to the posters that had given Lily the image of being a beautiful, sexy, siren being either tormented, hunted or coveted by some evil. Only one seems to stand out as different from the others; a love story called QUEEN FOR A DAY. Now Lily seems, not only older, but beaten. Her skin is pallid, her body, skin and bones. She picks up her bag from a hall table, along with A BOTTLE OF PRESCRIPTION PILLS which she tosses in her bag. Jack follows. THE PHONE RINGS which stops them both. Jack moves to answer but Lily stops him.

LILY
Let the machine pick up.

There is a trace of anxiety in her voice, which Jack notices. The machine turns on. An OLDER MAN'S VOICE (MORGAN SLOAT) leaves a message.

MORGAN (O.S.)
Lily, it's Morgan. Where the hell are you?
You can't run forever kid!

We recognize it as the SAME VOICE we heard as the SECOND ANGRY WHISPER, when Jack was little and listening at the study door;

...I'm not going away that easy.
And if you think I am, you got
some bigger problems than you real-...

By this point, Lily has crossed to the machine and turned it off.

JACK
Now he's going to know you were here.

LILY
I don't care. Let's go.

They exit.

CUT TO:

EXT. HIGHWAY - TWILIGHT.

A car service limosine drives along a picturesque highway, carrying Jack and Lily to their new destination.

INT. CAR - TWILIGHT.

Lily smokes a cigarette in silence. Jack gazes out at the passing scenery. Lily coughs but doesn't stop smoking. We can tell Jack is disturbed by this.

JACK
We didn't call Uncle Tommy.

Lily hides her uneasiness at this statement.

LILY
I called Susie and told her where we'd be.

JACK
What am I going do about school?

LILY
Relax!...Christ! You're taking a little sabbatical. No big deal...I called your teacher. She gave you that book report to do.

She indicates the ON THE ROAD on his lap. Jack grimaces.

JACK
I hate it. I don't understand it! All they do is drive all over the place and get drunk at parties.

C.U.; LILY, as she says half sarcastically, half seriously;

LILY
Not such a bad idea.

Jack hates this side of his mother. He turns away and leans against the window and tries to sleep. In the window, HE SEES HIS MOTHER'S REFLECTION, floating eeriely along the darkening highway. He is clearly upset and worried about her.

CUT TO:

EXT. ARCADIA BEACH - DAWN.

The ride has taken all night. The car drives through a deserted beach town. Grey and lifeless, it's a ghosttown after the summer. Beyond the town, they drive past the ARCADIA FUNWORLD; a amusement park/FUNHOUSE also shut down for the season. A broken neon sign flashes, ARCDIA UNWORLD.

CUT TO:

EXT. ALHAMBRA INNS AND GARDENS - MORNING.

A place that looks like it's "at the end of the world". An imposing New England resort hotel that overlooks the ocean. Now, in the October grey, it looks omnious and deadly quiet. Jack immediately doesn't like where he is.

CUT TO:

INT. ALHAMBRA INNS AND GARDENS - MORNING.

Lily is checking in with an IMPERSONAL FRONT DESK CLERK who eyes Jack. Jack surveys the lobby;

He sees SEVERAL VERY OLD PEOPLE sitting in an armchairs reading newspapers or napping. The place reeks of old age and decay

CUT TO:

INT. DINING ROOM - LATER THAT NIGHT.

A giant dining hall with over a hundred tables. Jack and Lily, however, are the only people here. Theirs is the only table set. All the other tables are covered or have chairs stacked on them.

LILY
I wonder why no one else comes to dinner.

JACK
(sarcastic)
Maybe because they don't
serve intravenous entrees on the menu.

Lily gives him a dirty look as A CURT WAITER approaches them. He speaks his dialogue with deadpan irony.

WAITER
Can I get you anything from the bar?

LILY
I'd like a martini. Straight up. Very dry.

JACK
I'd like one too. Neat. Very wet.

The waiter doesn't get it. Lily tells the waiter:

LILY
Don't mind him. He's in a mood.

WAITER
How old are you?

JACK
Twelve.

WAITER
(deadpan)
A twelve year old in a mood.
You must be from New York.

LILY
Is this the smoking section?

The waiter looks around sarcastically at the empty dining hall.

WAITER
No.

Getting equally irritated, Lily lights up in front of him.

LILY
Then I'll need an ashtray.

He exits O.S.....Lily and Jack look serious, then crack a smile. Lily starts giggling but Jack tries to remain serious.

JACK
Nazi waiter.

LILY
Boy, you ARE in a mood. Did you sleep?
(Jack shakes his head)
Tch. What am I going to do with you?

JACK
Are we broke?

LILY
No. And it's not for you to worry about. I'll take care of it.

JACK

(persistent)

Is that what Uncle Morgan wants to talk to you about?

LILY

(sternly)

He's not your uncle! Don't call him that!

JACK

If we're almost broke, what are we doing at a hotel? Where are we gonna live!?

LILY

We're taking a little vacation, that's all! We'll relax. Hang out on the beach. Watch TV...You can play outside. You've got the whole place to yourself..

JACK

(petulant)

Play outside! It's like October - The place is full of dead people. The beaches are polluted. What am I gonna do all day - bury dead seagulls?

LILY

ALL RIGHT! ENOUGH!...

Lily is hurt. Jack feels bad. He tries to make up. BEAT.

JACK

Channel 25's playing your movies all this week for Halloween. The other night was the one where you were babysitting and the killer kept delivering pizzas.

LILY

(remembers)

THE LAST SLICE! Did great business in the Bronx, if I remember correctly.

JACK

(sincerely)

You were very good in it. .

LILY

(warming back up)

Tch...You looked just like your father when you said that... (She touches his cheek)

LILY
My two biggest fans...Why do you have to be such a kvetch pain in my ass?

JACK
I am not!

She starts coughing from her cigarette. Jack is disturbed by this. He hands her a glass of water. She puts out her cigarette.

JACK
Are you all right?

LILY
(nods)
Just a tickle.

Jack's face tells us he knows it's more. Lily looks at her watch. She pulls out her medication and takes one with the water. Jack eyes the prescription. Lily sees this. Before he can ask, another question, Lily knows she must tell him something, so, she tells him a story as she lights up another cigarette.

LILY
You know, you're father and I came here. Long time ago...It was the dead of winter. The year I got the nomination for QUEEN FOR A DAY. He was so excited. wanted to fly out to L.A...let the studio put us up in some four star place, do the whole nine yards. I knew I would't win but...there was no telling your father! He did have a point - I mean, it was the first time I wasn't being chased with a buzz saw. The Academy loves it when you do something different. They think it's talent.
(Jack loves listening to her)
But it wasn't really. I was just playing a girl in love...And, it so happened at the time, I was... SO I convinced him to take me away, and we would watch the awards on TV... He found this place. It was so empty we kept moving to bigger rooms in the middle of the night. When I lost, I remember, he said to me; Lil, we couldn't be any luckier than we are right now. I couldn't love you any more than I do right now.
(stops, almost crying then smiles;)
And then...well...nine months later you were here.

JACK
(sarcastic)
Great. Now I'll really sleep - picturing you and Dad humping all over the hotel.

LILY
Pain in the ass!

Beat. Lily puffs on her cigarette...then asks softly;

LILY
Do you remember him at all?

JACK
(serious)
A little. I remember his smell.
(Lily looks at him curiously)
He always smelled like...burnt leaves.

Lily remembers that too and smiles - not wanting to cry. The waiters appears with their salads.

CUT TO:

INT. BEDROOM - NIGHT.

The waves crashing and the galloping steed weathervane squeaking in the wind above him, make Jack restless in bed. Jack is dreaming. IT IS A NIGHTMARE:

FADE IN;

SURREAL IMAGES OF A BURNING EARTH; explosive, poisoned air, bubbling watery fires and the distant cry of his mother;

LILY (O.S.)
JAACKKKK...JAAACK......

JACK AWAKENS, STARTLED. He gets out of bed and closes the window. Looking out, he sees the silhouette of the galloping steed weathervane, projected on the ground through the moonlight. As the wind spins the steed, it's image alternately appears, then disappears, then re-appears, then disappears again - like a mirror trick magicians use to create vanishing illusions. He pulls himself away, grabs his inhaler, takes a few breathes and exits into the living room.

CUT TO:

INT. HOTEL LIVING ROOM - NIGHT.
Lily is already up, watching one her old movies, chain smoking and having a cocktail. She's a little drunk - softer, calmer...

LILY

Can't sleep again?

Jack shakes his head and sits on the cou
her arms around him. He cuddles up to her

LILY

What do you think about so mu

JACK

I don't know. Things.

LILY

What things?

JACK

(calmly)

Oh stuff - the world ending....
nuclear war , getting skin cancer,
getting AIDS, Nazis coming back into pc

LILY

What is it with you and Nazis - they're
not coming back!..Jesus..when I was you
age I used to worry about my skin brea:

JACK

I worry about that too...I can't belie
I'm in high school. What a nightmare!
You should see the size of some of
those kids. Seniors look practically
middle aged. And then there's college
and ...and getting a job - how do you
know what to pick? How do you know wha
business will survive the ecomomy -
what if I pick the wrong thing and
I can't pay my bills?

LILY

Marry a rich girl.

JACK

And what about getting married?
I mean, how do you know who you're
supposed marry? What if mine's athlet
and mean? What if she has hair on her
And what if I go bald? Then no
one'll want to marry me. And what if
you die before ...

Jack stops himself. Both he and Lily are uneasy with
Jack takes a another hit off his inhaler.

LILY
(playing it cool)
Oh...you don't have to worry about that for along time. Besides, in a few years, you'll be dating - you'll see how easy it gets. You're lucky you're a boy, believe me...you're gonna push me aside for some dame, soon enough.

JACK
Don't say that.

LILY
O.K., O.K....

JACK
I just don't think I can do it.

LILY
Do what?

JACK
Be a grown-up.

Lily squeezes him tight;

LILY
You'll do fine.

They watch LILY'S MOVIE on TV.

JACK
Is this "BLOOD BANQUET"...
(Lily nods)
The one where your mother-in-law's a cannibal? Ugh, this one's gruesome!

LILY
It's just a movie kid.

ANGLE ON TV; Lily and another ACTOR are engaged in an eerie conversation over the dinner table...Jack recites the lines along with the actors;

ACTORS ON TV/JACK
(LILY) "But I tell you there's something wrong"...(ACTOR)"Oh it's just the nerves...-- of a newlywed...You have to get to know her"...(LILY)"It's not my nerves."...(ACTRESS) "Would anyone care for some more lamb chops?"...

Lily stifles a laugh and puts her hand over Jack's mouth. But everytime she lets go, he continues the dialogue without missing a beat. It's a game they play.

LILY
You should've been the actor in the family.

She reaches for another cigarette. Jack is disturbed.

JACK
What are those pills you take for?

LILY
If you're not gonna watch the movie, go to bed!

JACK
You've gotten really thin.

LILY
Jack!!

Jack turns to the movie. He can't help himself to ask another question.

JACK
Can I call Uncle Tommy tomorrow?

Out of nowhere, Lily slams the remote down and rises in anger.

LILY
JESUS! WHAT IS IT WITH YOU!?
Can't I get a break!? I feel like
I'm on a goddman quiz show!
"When are you gonna quit? Where's
Uncle Tommy? Why are we here?"...

JACK
(holding his ground)
Why ARE we here?

This stops her. She realizes she has blown up at him for no reason. He deserves an answer. She mutes the TV and sits. She speaks with great difficulty;

LILY
We're here because...because
I need some time to think things
out. I've...I've got to plan things...

Jack is about to ask another question, but Lily raises her hand for him to wait.

LILY

Your unc-(STOPS)...Morgan has been a. me to sign some papers that ... that will give him the business he and your Dad had...He wants to set aside money for your education. Make sure you're taken care of. Your future.

JACK

What about your future?

Lily stares at his big beautiful eyes and tries with all her might not to cry. She fights for strength.

LILY

(lying)

Well...he's gonna take care of me too. But...see the thing is...your father never really trusted Morgan. And I .. I'm not sure what the right thing to do is.

JACK

Why don't you ask Uncle Tommy?

This is another blow to Lily, who gathers her courage.

LILY

Honey...now I don't want you to worry... but your Uncle Tommy...well nobody knows where he is exactly.

(Jack listens intently)

He left work last Thursday and...no one has seen him since.

JACK

Not even Aunt Susie?

She shakes her head. Getting anxious, Jack inhales his inhaler.

LILY

Now I really don't want you to worry. I'm sure Tommy's fine. We'll call Aunt Susie tomorrow and I bet you anything he's home...

Camera angles on Jack resting his head against his mother's torso; both facing the blue glare of the TV.

LILY

I love you very much. And I'm...I'm sorry I never planned so good before...But that's gonna

LILY
change. I'm going to plan now...Maybe
I'll go back to work or maybe I'll
sign these papers or maybe we'll
move to Montana and grow rutagbagas..
(Jack tries to smile)
We have lots of choices.
I'm going to work it all out.
You'll see. So don't worry...

Jack closes his eyes as he squeezes his mother tight - giving her the strength he knows she lacks. He opens his eyes and says;

JACK
(lying)
I won't.

CUT TO:

INT. HOTEL ROOM - MORNING.

Jack is dressed and ready. Lily is fast asleep on the couch. Jack seizes the opportunity to look through her bag as quietly as he can. He finds the bottle of pills. He doesn't understand the prescription but he reads the doctor's name and specialty; ONCOLOGY.

CUT TO:

INT. HOTEL; LOBBY - DAY.

The several older people are in their same chairs, napping or reading the papers. Jack looks through the bookshelves for a dictionary. He is startled by the voice the CLERK.

CLERK
What are you looking for?

JACK
A dictionary.

CLERK
We don't have one. There's a library
in town. These books are not for reading.

The clerk moves away. Jack mutters;

JACK
Nazi hotel clerk.

A sweet ELDERLY WOMAN, offers her help.

ELDERLY WOMAN
What word are you planning to look up?

JACK
Oh..It's..some medical word.
You wouldn't know it.

ELDERLY WOMAN
Well, that gentleman over there is
a doctor. Or used to be. Why don't you ask him?

Jack nods and slowly approaches an OLD MAN nodding off in his chair, with a newspaper on his lap. Jack hesitates,,then asks;

JACK
Excuse me?...Excuse me!

The Old Man is startled and stares at Jack in a confused state.

JACK
Sorry ... but I heard you
were a doctor and I wondered if you
knew what...On..On-col-ogy meant...

The Old Man stares at him in complete bewilderment. Jack sighs;

JACK
Forget it. It's O.K...Sorry...

Jack walks away. Camera follows him as he heads out of the lounge until a VOICE O.S. stops him;

OLD MAN (O.S.)
Cancer.

Jack stops. He turns. The Old Man is looking at him from around the big chair.

OLD MAN
It's the study of cancer.

Jack turns white. Everyone seems to be looking at him. He is practically in shock. He runs out of the hotel.

CUT TO:

EXT. ALHAMBRA INNS; BEACH - DAY.

A grey day. The beach is deserted. Jack RUNS, as if he were being chased. Soon, he slows down, out of breath, feeling lost. Along the shore are empty cans, papers and various bits of trash. The water looks brown and dirty.

JACK
Forget it! It's not true. It's not true.

He pulls out his INHALER and begins taking serveral hits. He sits on the shore and pulls out his copy of "ON THE ROAD". He starts to read. The book blocks our view of his face. But, the book lowers as Jack loses interest and stares out into the ocean...He breaks down and starts to cry. After a beat or two, he raises his head for a moment down the beach to see:

The eerie figure of a MAN standing very still, far down the beach. It stands like a shadow, backlit by the hazy sun. The same shadow/man from the night before.

Jack looks curiously, then with a slow recognition;

JACK
(mutters, confused)
Uncle Tommy?

He rises and begins to walk, saying a little louder;

JACK
Uncle Tommy!

He begins to run, dropping ON THE ROAD, which is swallowed up by the waves.

Camera tracks alongside him as he runs down the beach and right into the arms of UNCLE TOMMY, who picks him up and hugs him tight, as if for dear life... He is worn out and unshaven. He looks as if he's been in the same clothes for days. He also looks scared.

UNCLE TOMMY
(Lovingly)
Oh Jackie...

JACK
Where have you been? Nobody knows-...

UNCLE TOMMY
I know. I know, kiddo.

JACK
We should go tell Mom...

UNCLE TOMMY
O.K..O.k...not right now though...
Let's take a walk first. Just you and
me. O.K.?....(He leads Jack away)...
Are you cold?

JACK
(nods)
I ran out without my jacket.

UNCLE TOMMY
Let's go inside somewhere....

They head for the Arcadia Funworld, beach entrance. Tommy looks around furtively, to make sure no one can see them.

CUT TO:

INT. ARCADIA FUNWORLD; The Funhouse - DAY.

A skeletal, abandoned barn-like structure, with windows that run along the beach side and the Main Street side. Empty spaces which once held video games & pinball machines, surround Tommy and Jack. In the center is an old fashioned CAROUSEL. Tommy heads straight for the Main Street side and looks out the windows. He seems anxious, worried.

UNCLE TOMMY
When did you get here?

JACK
Last night. What-...

UNCLE TOMMY
Does Morgan know you're here?

JACK
No. He called before we left but
Mom didn't talk to him.

TOMMY
How is your Mom?

Suddenly Jack's face grows dark and serious. Tommy turns when Jack doesn't respond, sees his face and knows what this means.

TOMMY
I guess she told you huh?

JACK
(child-like baiting)
Told me what?

Tommy kneels down before and speaks very straightforwardly, refusing to coddle Jack;

TOMMY
Jack, I know this is hard...but

TOMMY

if you want to ask me a question, then you ask me. Don't play games. You're not a little kid anymore.

Jack, feely slightly reprimanded, straightens up and decides to meet the challenge.

JACK

Does my Mom have cancer?

TOMMY

(pause then plainly)

Yes.

This stings Jack. But he raises his courage to ask;

JACK

Is she dying?

Pause. Tommy knows he has to do this, but he doesn't want to.

TOMMY

Yes.

Jack face goes white. His worst nightmare is coming true. Tommy grabs him by the shoulders;

UNCLE TOMMY

I'm sorry kid.
But you gotta be strong now...
I've got alot to tell you. And we don't have much time. You've got to leave this place. Right away.

JACK

(upset, holding back tears)

Good. I hate it here.

UNCLE TOMMY

No, you have to go because it's dangerous here...And because you're needed somewhere else...And because...
You can save your Mom.

JACK

(dumbfounded)

What?

At that moment, Tommy's sees, out of the Main Street window; A BLACK VAN turning slowly cruising down the deserted street. Clearly scared, Tommy quickly pulls Jack out of view.

He puts his hand over Jack's mouth, pressing both of them against the wall until the BLACK VAN stops in front of the Funworld. Jack reads on the side of the van, the words WILD CHILD are spray painted in big block letters.

UNCLE TOMMY
God Phil, forgive me. I lead them right to him.

Tommy pulls Jack roughly, to the center of the carousel. They squat down low so as not to be seen. He peers in between the horses and sees;

The Van slowly driving away.

Tommy breathes a momentary sigh of relief. Jack is scared now.

JACK
Who's in the van? Why are they fol-...?

TOMMY
Listen! You've got to listen.
There isn't enough time. There's
too much to tell..I..I'll try to
get to everything but...you just
have to listen to me now...O.K.?

Jack nods apprehensively. A simple man, Tommy tries to explain;

TOMMY
(frustrated, TALKS FAST)
I wish I had the words. Your father
was good at this...Phil was always
smarter than me. He was a great man,
your dad. A man of vision.
Aren't many like him. He always
believed there was more to this
world of ours...more than we could
sometimes see or understand with just this...
(Taps his head)
...And he was right. There is more.
He found it.
(tries to explain)
Do you remember when you were a kid
and...and you used to be able to
close your eyes and..and...imagine
you were some place else...Like a daydream?
And it felt like a real place?

Jack shakes his head. He doesn't understand.

TOMMY
Damn, I'm not saying this right...

Tommy pulls out a SMALL VIAL with brownish

TOMMY

Here, I'll just have to show
Sometimes, when you get olde
your imagination goes, so you
some help. Or if your scared
like I me, you need alot of he

He uncaps the vial and JACK CAN SMELL BURNT L

JACK

Dad! It smells like dad.

TOMMY

(hopeful)
Yeah, that's right.

O.S. BANGING! Tommy and Jack turn with a start - The hu
doors of the Funworld begin to shake. The WILD CHILD VA
PARKED IN FRONT. Someone with great strength is trying

TOMMY

Hurry! Put some on your finger
and then rub it on this spot
right between your eyes above your nose.
(Jack tries to object but;)
DO IT!...There's no time...

He hands the vial to Jack, just as;

THE BARN DOORS begin to break apart.

Tommy quickly moves to the CAROUSEL CONTROL PANEL and
THE CAROUSEL....Causing the horses to move quickly aro
for additional protection. Meanwhile, Jack dabs his fi
hesitating to rub it on.

TOMMY

Go ahead.
(taking the vial)
I'll be right behind you.

Jack rubs the liquid into his forehead as the carouse
around him.

POV JACK:

The carousel horses spin around the Funworld Arcade,
the barn doors as they break open more and more....th
as if one half of the arcade were wiped away, the bar
gone and replaced by AN OPEN FIELD with LIVE HORSES..

carousel continues it's revolution, THE REST OF THE ARCADE DISAPPEARS AS WELL, until all Jack can see is AN OPEN FIELD AND HORSES....

WIDE ANGLE: TERRITORIES.

Jack sits in the middle of a circle of HORSES GALLOPING in a perfect circle, like trained circus animals...He can't believe his eyes. He scans the scene beyond the horses;

It is the beach from his father's holographic photo. Jack is amazed. His Uncle is suddenly behind.

JACK
My God.

AND YET IT IS THE SAME BEACH WHERE THE ALHAMBRA INNS AND HIS MOTHER STILL ARE...But it's not the same....

The colors are extraordinaryly vivid. He turns to where the Alhambra Inns normally stands and finds there is nothing there but miles of tall sea grass blowing gently in the wind. He takes deep breaths and feels lighter, clearer. He looks at "the horizon line where the indigo ocean meets a sky the color of faded demin....the horizon-line shows a faint but unmistakable curve". The water is not brown but a clear, clean blue. The Funhouse is gone, but instead there stands the tall TENTED PAVILLION.

Even their clothes have changed - a one piece worksuit made of some kind of canvas material with cloth shoes in a drab, tan color. Most of the people are wearing this "uniform". 20

JACK
Holy shit..What happened? Where are we?

TOMMY
We flipped over. They call this place the Territories...

JACK
But..what.....

TOMMY
(speaking softly, but urgently)
Sshhh. Just follow me.

Tommy and Jack cut through the horses, beyond the circle and down to the beach....They start walking, passing by various kinds of carnival performers practising their crafts... Jack looking at the sights in awe is gently down to the beach; They take a step or two, then Jack staggers, breathing heavily.

JACK
I feel a little dizzy.

TOMMY
O.K...sit down...I'll get you some water

Jack sits in the sand - his head reeling. Tommy exits O.S. Jack searches for his inhaler and pulls out a BAMBOO REED. He doesn't know what to do with it. He panics for a moment, afraid he won't be able to catch his breath...But suddenly he realizes that HE CAN BREATH QUITE EASILY HERE... He takes a deep breath. He takes another to make sure he isn't being fooled. He looks for Uncle Tommy;

Out on the shore, he sees TOMMY CUPPING SOME WATER IN HIS HANDS as it washes back into the ocean. He brings it back to Jack. Jack flinches but Tommy explains;

TOMMY
It's O.K..it's fresh water.

JACK
A fresh water ocean?!

TOMMY
Well....it's salt water when it comes in...but, after it gives the salt to the beach, it goes back fresh. That's why you have to catch it on it's way back...Here.

Jack hesitantly sips the water and to his amazement, it is fresh.

TOMMY
All shore villages are about the salt. See those huts...

Jack looks up the beach to several huts, with big BOILING POTS and TUBES over fire that look like pre-Industrial Revolution machinery. SKilled workers labor about the machinery.

TOMMY
The water gives the salt to the sand and the people take the salt out of the sand...Then they trade it.

JACK
But...how...how does the water give the salt?

TOMMY
See those guys in the long robes?

Jack looks in the other direction and sees;

A line of SEVERAL OLD MEN in long robes sitting on the beach facing the ocean and talking under their breaths in unison.

TOMMY
They're kind of like priests. They talk to the ocean all day, asking it for salt and...well...the ocean gives it.

Jack looks at Tommy like he's nuts. Tommy shrugs;

TOMMY
Have you ever seen a sky so blue?
There are no cars here Jack, no factories.
You're either a farmer or a salt worker
or an ironsmith ...
(respectfully)
Skill Jack. Everyone has a skill
they're proud of. First time your father
took me I thought I was in heaven.
He told me it's been here for centuries.
(he sits, frustrated)
I wish he were here now. He could explain.
I'm not a philosopher or scientist. The
easiest way I guess is to say that -
the world we know...it just isn't the only one.
Except, our minds think it is...
These other worlds are going on right at
the same time, only we can't see them
unless, we work at it with
our imaginations, which comes from some
place else...some place, I don't know,
more of God's world. Your dad said imagination
wasn't just something kids played with...
that imagination was more even powerful
than any science or any machine because
everything that was ever created - started
out an idea in somebody's imagination.
And because everything has imagination -
even the water. That thing back home
about the Earth being alive and all...
Well, they get that idea from the Territories.
Looks like magic to us... But these people
believe in the magic...like...like
we believe in physics back home.

Jack listens with astonishment.

TOMMY

Your Dad said this wasn't even the only other world...There are more... And all these different worlds are all connected somehow. So that, sometimes what you do in one world...can affect the other... Your Dad was trying help them make things right here so...so that things would be right in our world.

(gravely)

Already there are parts of the Territories that are ruined...bad water, air you can't breath...sick animals and people - all from our world... Ever since your Dad and Uncle Morgan first came here.

JACK

Dad?

TOMMY

It wasn't his fault. But it happened anyway...Greed and ambition can flip over just as easy as you and I did.

VOICE (O.S.)

What are you two doing here?!

Tommy and Jack are taken by surprise. Jack especially is shocked to see that the Voice is coming from an OFFICIAL looking person in A WHITE UNIFORM WITH A CREST; ONE SERPENT enwtined around a POLE PIERCING THROUGH A CIRCLE....But what is more shocking, is that Jack knows this man; **HE IS THE NAZI HOTEL CLERK** from the Alhambra Inns...Only, over here his face is twisted and mean - as if evil were eating him up from the inside.

JACK

What are you doing here?

OFFICIAL

WHAT!?

Tommy smacks Jack's head, as he pulls him up to stand;

JACK

OW!

TOMMY begins to ACT OUT A SUBSERVIENT ROLE;

TOMMY

Quiet boy. Don't you know when

TOMMY
you're in the presense of a
great man of the republic.
I..I'm so sorry. It won't happen again.
The child is a idiot by birth.

JACK
(insulted)
What?

Tommy smacks him on the head again.

JACK
Ow!

OFFICIAL
What are you doing here?

TOMMY
We've come to pay our respects is all.

OFFICIAL
The pavillion is on the road.
This area is off limits.

TOMMY
I am sorry but..the boy wanted to
see the horses and there was
no quieting him. He was about to
go into a fit so, instead of
disturbing the occasion, I thought
a quick visit would do no harm.

Jack is completely confused. The Official stares at him.
Clearly he does not recognize him. Jack stares back.

OFFICIAL
He doesn't look like an idiot.

JACK
(mumbles)
Boy could I say something right now.

Tommy smacks him so hard, he knocks him to the ground.

TOMMY
That's it for you! Now I've had it.
(to Official)
Excuse me most sincerely. I beg your pardon...

Tommy drags Jack off, beating him. The Official watches them
with a keen eye as they walk off.

TOMMY

If I hear one more word out of you it's back into the shack with you with no food and water...

Tommy walks Jack to the Main Road to a safe distance away.

TOMMY

Are you all right?

JACK

Yeah, for getting a severe beating! What's the matter with you?!

TOMMY

That's one of Morgan's men. Believe me, if he knew who you were, he would have done worse.

JACK

Uncle Morgan?

TOMMY

No Morgan of Orris...Actually, he IS your Uncle Morgan too, except...shit...

JACK

That guy was from the hotel. I know him.

TOMMY

No. You know his Twinner. People in our world who have doubles in this one.

JACK

Twinners?

TOMMY

Not everybody has them, just some, because there are alot less people in the Territories. Most people don't even know they have a Twinner. But your Dad did...and so does Morgan. Morgan of Orris is the most powerful person in the Territories, outside of the Maia...he's her Chief Executor. He's her closest ally...and her worst enemy. Those guys in the van back home...they work for him.

JACK

Where's Dad's?

TOMMY
He died...Same day as your Dad.

JACK
Do I have a Twinner?

TOMMY
(almost reverently)
No. There's only one of you.

A PROCESSION of people in the same drab one piece uniforms files across the pavillion with a band musical accompaninment.

TOMMY
They're all here to pay their respects to the Maia...Come on...

Tommy and Jack join the line that leads inside the pavillion.

CUT TO:

INT. PAVILLION - DAY.

A multi-colored tented structure.

A BEAUTIFUL WOMAN lying on a chaise surrounded by guards, as village people walk by one by one to pay their respects. **Her face is blocked by the people**, but we can tell that she is lying with a blanket over her. The people walk by and bow their heads reverently. Jack stands behind Tommy - his eye view blocked by the heights of the adults in front of him. He is three people from the woman when suddenly;

The Maia has a coughing fit, and we realize that she is sick.

When she starts coughing, Jack stops. The coughing strikes him as familiar. He watches as the next person moves on, revealing the Maia's face. Jack is overwhelmed by what he sees;

THE MAIA IS HIS MOTHER.

Jack almost faints but Tommy catches him and moves him along.

But as they walk away, CAMERA STAYS ON THE MAIA who catches a glimpse of Jack as he exits. Her face registers both elation and fear....She starts murmuring;

MAIA
Jason!..Jason!...Jason!

Her upset attracts the attention of the Guards who look about them suspiciously. But a lady in waiting calms down the Maia

with a tonic and the guards brush it off as a delirious fit.

CUT TO:

EXT. PAVILLION - DAY.

Tommy moves Jack along briskly. But Jack is deeply affected.

JACK
What did you call her?

TOMMY
The Maia...It means "Queen of
Magic"...But her name is Laura.
She is worshipped above everyone
else...And she's dying.
She has no idea what's been going
on in her own land, because Morgan
is the only one allowed to speak with
her. He's been running things
behind her back, lying to her.

Jack is begining to understand.

JACK
Uncle Morgan's been after my mom to
sign some papers that give him the
real estate company he and my dad-...

TOMMY
NO!...Now listen to me...no matter
what, don't let your mother sign
anything. Remember what I said
about doing something in one world
affecting the other..
(Jack nods)
Over here, Laura gave the land
to the people...see, Laura IS the land.
They're connected by some kind of
magic they believe...and the people
believe that they're here to care
for the land because that's how
they honor her...It's like their religion.
But no one person or family
owns anything...it's collective.
and..since it's collective,.
no one person has the authority to
take resources out - resources like
silver, copper, gold - even
uranium...See, most of the Territory
people are farmers...They don't know
to do with gold or uranium. They think it has

Show it + don't say it

TOMMY
something to do with the land's magic
and to take it, is somehow dangerous.
But in our world...There is a use for it.
And...Morgan been stealing land and forcing
the people here to mine for him ever since.
(walking)
He leaves the shore villages alone,
because the people understand the value of
the salt. But the further inland you get,
things are different...Morgan's men
run everything - That's why
Morgan arranges for Laura to visit only
shore villages where everything
looks like it's still intact
The further West - it's a nightmare.
Priests like those are either killed
or put in prison. And anbody who
follows their faith and refuses to
hurt the land...get's worse...

Tommy looks around and sees TWO GUARDS exiting the pavillion, whispering to each other and searching for someone.

TOMMY
We better flip back now.

Tommy and Jack hide beneath a railing.

CUT TO:

<u>OUR</u> <u>WORLD</u>;

EXT. PARKING LOT; ALHAMBRA INNS - DAY.

Tommy and Jack are croutched between two parked cars in the lot, adjacent to the hotel - far from the beach.

JACK
How did we get so far from the beach?

TOMMY
The Territories are smaller. You walk
a mile here, you can cover five times
that over there. So you may want
to do most of your travelling in the-

JACK
(frustrated)
Wait a minute? What am I doing exactly?
And what does this have to do with Mom?

Tommy stops and gives him the last piece of information.

TOMMY
Because Laura is your mother's
Twinner - if you can save her,
you can save your Mom...And the one
thing that can save Laura - is the Talisman..

JACK
Talisman? What is it - medicine?

TOMMY
No. No one really knows what it is.
Some think it's just a fairy tale.
But others in the Territories,
believe in it like people here believe
in a Messiah coming...They believe
(prayerfully)
"that a child Prince will come forth,
a child born of flesh and of magic...
...that he will go from one ocean
to the other...from one Alhambra to another...
And that he will find this Talisman
and with it create a new destiny for all."
(Jack is thoroughly confused)
Here, your father wanted me to give you this.
He said, in the Territories, it
would make everything clear to you.

TOMMY PULLS OUT A BLACK BOOK - the one Jack's Father was writing in the dad he died. Jack takes the book reverently and immediately reminded of something - It is the same BLACK BOOK his FATHER WAS WRITING IN the day he died.Jack opens the cover. ALL THE PAGES ARE BLANK. BUT ON THE INSIDE COVER, A NOTE HAS BEEN WRITTEN TO HIM BY HIS FATHER;

PHIL (V.O.)
"When I was a child, I spake as a
child, I understood as a child,
I thought as a child: but when I
became a man, I put away childish
things"....Don't be afraid. I love you. Dad.

Jack begins to cry,

JACK
I don't understand any of this!
I don't know what the hell you're
talking about! This is nuts! I'm
supposed to cross an entire country
and find some lucky charm no one
has ever seen?! I'm no child prince!

TOMMY
I didn't tell you the entire truth before. You did have a Twinner.

JACK
Well where is he?

TOMMY
He was the son of the Maia and the King. He was killed. As an infant. He was suffocated.

Jack's head reels. He reaches for his asthma inhaler.

TOMMY
They killed him because they thought they could prevent the prohecy from happening. They thought if they killed the King and your father that you would never know who you are and what you're supposed to do. But they didn't know you're father took me there. That he prepared me. Your dad knew what you were going to be up against. I think he even knew he was going to die. And when I heard about your mom, I knew the time was here.

JACK
But...what about Mom?...She'll never let me go...

JACK
Then don't tell her. Because you have to go, Jack. If you don't she has no chance.
(Jack freezes up)
I know it doesn't make any sense right now, but it will, I promise. Just...believe it for now... You can save her Jack...You can save them both.

C.U. as Jack registers the danger and hope of his situation. Tommy's hand is extended, holding the VIAL OF TRAVELLING JUICE. Jack calmly accepts it.

CUT TO:

INT. HOTEL ROOM - DAY.

C.U. as JACK packs a few things into a small suitcase and

closes it shut. He steps into his mother's room to find her still in bed. She seems even paler than before. Beside her on the nightstand is an open bottle of pills...and her bag. He carefully opens the bag and takes HALF OF HER MONEY, and puts it in her pocket. Jack decides to write her a note...He pulls out some hotel stationary and a pen. His mother coughs in her sleep. Jack rises and moves to her bedside. He thinks of the Maia in the Territories. He wishes her illness would just go away and he wouldn't have to go himself. He pulls a blanket from her feet up to her neck. He looks at her with such love, he almost cries. The PHONE RINGS. JACK PICKS UP.

INTERCUT;

MORGAN SLOAT - an overweight, over-indulgent man with jowls thinning hair, bad skin and beady eyes. A man who always looks like his sweating in a suit too small for him...He speaks from a car-phone. He acts like a benevolent favorite uncle:

MORGAN
Jackie my boy...It's your Uncle Morgan.

Jack freezes at the sound of his voice.

MORGAN
How ya doin boy?

JACK
Fine.

MORGAN
I just spoke to your Aunt Susie.
She hasn't heard from your Uncle Tommy
(feigning concern)
yet? Do you know where he is?

JACK
No.

MORGAN
Now what has that crazy mother of
yours done? Drag you out of school
for an early vacation?

JACK
(shaky)
I guess.

MORGAN
How long are you staying?

Jack starts to lose his breath.

On the other end, Morgan loses his smile. He senses something.

MORGAN
Jack...JACK are you there?

Not knowing what to do, Jack hangs up the phone.

Morgan immediately loses his jolly demeanor.
He hangs up the car phone, pauses, then yells at his driver.

MORGAN
HURRY IT UP!

He sits back and pulls out a CANDY from his jacket. The candy is a CANDY MINT with a wrapper named FRESH BREATH.

CUT BACK TO:

INT. BEDROOM'ALHAMBRA INNS ; DAY.

A bit shaken, Jack starts to leave when Lily, half-asleep, murmurs;

LILY
Jack...who was that?

JACK
Nobody..they uh...wanted to know when they can make the room up.

He covertly TAKES THE PHONE RECEIVER OFF THE HOOK.

LILY
Oh screw 'em... I don't know why I'm so tired. Go get yourself some lunch...I'll see you later.

He raises the blanket on her and kisses her forehead tenderly.

JACK
(choking up)
I'll see you later.

CUT TO:

INT. HOTEL LOBBY - DAY.

Jack walks through the lobby with his suitcase. The OFFICIAL TWINNER/ HOTEL CLERK eyes him from behind the desk. Jack is immediately uncomfortable. The clerk eyes Jack's suitcase with some interest. Jack quickens his pace and exits.

CUT TO:

EXT. ROAD - DAY.

Tommy is driving Jack out of town, through Arcadia.

CUT TO:

INT. CAR - DAY.

TOMMY

I'll drive you as far as I can. Mostly you're gonna have to hitch rides...even walk...Never get yourself up high in one world and then flip because there might be nothing there in the other. And be careful how much you use that juice. It has to last.

Tommy stops when he sees out out his rear-view mirror;

INTERCUT;

THE BLACK VAN, behind them, the only other car on the road.

TOMMY

Oh my God...

CUT TO:

WIDE ANGLE

EXT. ROAD - DAY.

The Black Van gains speed. It bumps the rear of Tommy's car.

INT. TOMMY'S CAR -

Tommy floors the gas pedal but it's not enough speed.

TOMMY

Damn this car..

EXT. ROAD -

The WILD CHILD VAN speeds up alongside and rams the car.

INT. CAR

Jack's asthma begins to act up. He reaches for his inhaler and the Van picks up speed. Jack is scared and confused.

JACK

What if Morgan finds Mom?

TOMMY
She'll have to take care of herself...

The Van smashes the car again.

JACK
What are we going to do?

TOMMY
You're gonna flip.

JACK
You mean we're gonna flip.

Tommy turns to Jack with a sad expressive smile. Jack panics.

JACK
No...No...you...gotta come with me.

TOMMY
They'll know you're coming soon... If they think you're dead, that might stall them for a while...

The VAN starts speeds ahead of them at a incredible rate. It then spins a U-Turn so that it faces Tommy's car and starts speeding toward a head-on collision...

JACK
But...

Driving, Tommy grabs the vial out of Jack's hand and rubs it into his forehead and JACK CRIES:

JACK
Please Uncle Tommy..you gotta come with me!

Tommy places the vial back into Jack's shirt pocket and watches him fade away. The Van gets closer... As Jack fades, Tommy says;

TOMMY
It'll all get clearer. I promise.
I love you kid...

JACK
NNNOOOoooooooooooooooooooo......

Jack watches in horror and he himself disappears. Tommy looks at the on-coming van...

CUT TO:

WIDE-ANGLE

THE VAN SMASHES HEAD ONTO INTO THE LITTLE GREEN HONDA, SMASHING THE FRONT ENTIRELY AND PUSHING IT BACK, SOMERSAULTING OVER ITSELF DOWN THE ROAD. When it hits A SIGN READING "WELCOME TO ARCADIA; FUNWORLD OF THE EAST".....IT EXPLODES.

The Van sits for a moment to watch the explosion. Then, makes a U-turn down and drives off.

FADE TO BLACK.

EXT. TERRITORIES - DAY.

Jack is tumbling, over himself, as if he were self-propelled, through a yellow meadow. He finally stops and shakes himself together. He looks about him and sees nothing but miles of fields and rolling hills in either direction. He cries.

JACK

Uncle Tommy.....

WIDE ANGLE -

A little boy, in the middle of nowhere, alone and frightened.

CUT TO:

EXT. TERRITORIES; ROAD - DAY.

He takes in the beauty of the Territories; passing rolling hills of farmland... Meadows with animals grazing. The houses he passes are simple wood huts with thatched roofs or stone houses with wooden roofs. The Territories is not a Fairyland or a place of science fiction. It is a purer land - agriculturally based, no electricity, where people go to bed when the sun does.

Looking ahead, Jack sees a TALL TOWER standing isolated in a field. Around the tower he sees SEVERAL BIRDS FLYING. The sight makes him smile for some reason and he continues walking towards it.

POV;

DOLLY FOWARD, as the tower and the birds get closer, we begin we begin to make out something odd about these birds.

BACK TO JACK;

He too notices something odd. His interest quickens his pace as he keeps his eye on the tower and the birds. Suddenly, he stops and he sees what his eyes cannot believe;

POV;

A MAN step out onto a tiny ledge, high up on the tower. Quite unexpectedly, the MAN JUMPS and PLUMMETS TO THE EARTH.

Jack gasps in horror, until, just as unexpectedly;

THE MAN ARCHES HIS BODY AND BEGINS TO FLY....

Jack stands in awe. He realizes then that, what he thought were birds were not at all - THE TOWER IS SURROUNDED BY FLYING MEN ; soaring gracefully around it's peak, diving and turning in perfect unison. He can't believe his eyes. He is overcome by the beauty of the scene. He sinks down to the grass and watches in reverence.

He pulls out the BLACK NOTEBOOK of his father's and notices another change. The BLACK BOOK in the Territories has a title. It is called **THE BOOK OF GOOD FARMING**. He opens the book; He turns a page entitled PROVERBS, the first page reading;

JACK
MAKE FRIENDS WITH WHATEVER IS HAPPENING
AT THIS MOMENT...

As he reads this, A GIANT SHADOW LOOMS OVER HIM AND THE PAGE, blocking out the sun. Jack looks up and is so startled by what he sees, he drops the book and pushes himself away;

WOLF (O.S.)
You stranger here, right? WOLF
WOLF can tell!...I can tell
right here and now! HAHAH!

Jack tries to make out this towering figure who starts laughing;

WOLF; standing over six feet tall with huge bulging muscles busting through a pair of bib overalls that looked too small. His huge bare feet are covered with pufts of hair as are his giant hands. Long black hair hung shaggy down his back to his shoulderblades. He has a big friendly face and wide expressive eyes, and a bellowing voice...

WOLF
You a stranger here, right?
(Jack nods. Wolf laughs)
HaHA...Wolf right. I can smell it.
Smell not so bad but different.
I can smell it on you...WOLF!
(extending his hand)
Shakin hands right here and now!

Jack gingerly extends his hands and Wolf begins to shake it so hard, Jack's entire body bounces.

WOLF
Good Old Wolf...That's me...WOLF!

JACK
(remembering the proverb)
Jack...Nice to meet ya...

WOLF
Nice to meet you too, God pound it!
(suddenly distracted O.S.)
HEY!!..HEY!!...GET BACK THERE!...

Jack is jolted again by Wolf voice and strength. He watches Wolf sprint over to a herd of sheep or rather COW-SHEEP, the Territories half breed equivalent. He watches as Wolf uses his great strength to grab an errant cow-sheep and pick him up to carry him on his back...He smiles at Jack as he works..

WOLF
Got to watch them all the time!
(proudly)
That's my job...Protect the herd. WOLF!

Jack takes this as an exit opportunity;

JACK
Well then I'll just be getting going.
I don't want to interrupt your uh...
ya know..protecting and all...

WOLF
OH NO NO...

Wolf runs back to Jack as such a powerful speed, Jack almost starts run away but then thinks better of it.

WOLF
Are you heading for market?

JACK
(strikes his interest)
There's a market near here?

WOLF
Sure! You come with Wolf. I take you...
Wolf hungry. Need some meat...I can smell it...Mmm, smell good!

Fearing himself as lunch, Jack tries to resist!

JACK
Well maybe not, I'll just...

But Wolf has already grabbed Jack's hand playfully and is pulling him toward the herd. Jack follows like a limp rag doll.

JACK
Well O.K...if you insist...this
is fine...Jack go with Wolf...O.K...

CUT TO:

EXT. MARKETPLACE - DAY.

Walking past the pavillion, Jack moves amidst a huge crowd in AN OPEN MARKET, teaming with activity. Roasted meats hang from every stall, traders sell beautifully woven baskets and blankets, leather dealers sell sacks and shoes in every size...Children run in and out of the stalls playing as their parents do attend to business.

Meanwhile, WOLF is in the fields behind the stalls, talking with a merchant about his herd.

Inside the mainflow of the market, Jack decides to lose himself to get away from Wolf. He crosses to the man selling blankets.

JACK
I'd like a blanket please...
Something in cotton though,
wool irritates my skin.

The BLANKET MAN stares at him suspiciously. Then;

MAN
You got money?
(Jack nods)
Let me see.

Jack reaches into his pocket and, much to his surprise, pulls out A BUNCH OF JOINTED STICKS instead of dollar bills.

JACK
I...I don't what happened..I had a whole...

But the man isn't listening. He's pulling down a blanket and handing it to Jack. Jack is thoroughly confused.

MAN
(expecting payment)
Well!

Jack is frozen, not knowing what to do. The man impatiently reaches over and breaks one stack of sticks in half, pocketing the pieces....

MAN

Thank you.

JACK

(stunned this worked)

Thank you.

He walks off with his blanket, staring at his bunch of sticks.

He stops by a STALL SELLING MAPS and stares intently on a MAP OF THE TERRITORIES - which looks like a shrunken scale of the U.S. He studies it carefully and is about to buy one when;

SEVERAL PALE, MILKY WHITE FACED MEN ON WHITE HORSES IN WHITE SUITS WITH WHITE SNAKE CANES attached to their belts, thunder into the marketplace. On their uniforms, are the SNAKE CREST. There is clearly a LEADER, flanked by FOUR YOUTHS; Young boys who resemble NAZI HITLER YOUTHS.

Jack is frightened. He ducks so as not to be seen, but watches the action through the stall.

One of the NAZI YOUTHS almost runs over a MIDDLE AGED WOMAN with his horse. The woman falls to ground and a BOOK falls out of her bag. The Uniformed Youth sees this and calls:

UNINFORMED YOUTH

OSMOND!

Osmond is the leader who responds by signalling the others to halt as they form a circle around the WOMAN. There is an immediate danger in the air.

Osmond dismounts his horse and picks up the book - THE BOOK OF GOOD FARMING. His manner is mean, sadistic, Fascistic;

OSMOND

What is this, woman?

The woman is speechless, pale with fear.

OSMOND

Don't you know this book of Magic
is forbidden! Expressly forbidden
by Morgan of Orris himself!

On Morgan's name, Jack expresses confusion and interest. The Book of Good Farming peeks out of his back pocket. He pushes

it deep inside his pants.

WOMAN
Please. Dear Osmond...
On my life. On the lives
of my children, I meant no harm..I...
I was merely carrying it for a friend
whom I scolded severely for even-

OSMOND
ENOUGH!
(She stops.He speaks to the crowd)
How many more of you are keeping
this book? ANSWER ME!
(No one answers)
I'll have you know, Morgan is on his
way this very moment. It would please
him, I know, to retrieve as many of
these crimminal texts as possible.

He eyes his men. The people of the market eye each other - knowing all too well what is coming.

OSMOND
Would anyone care to come forward
and offer the name or names of
anyone whom, to their knowledge,
posseses this book? Mmmm?

The people look frightened and on the brink of turning each other in..Then OSMOND mounts his horse and raises his cane.
The cane transforms into a JAGGED SWORD of brillant steel and before anyone can blink, HE PLUNGES THE SWORD INTO THE WOMAN.

People scream out! Jack is sick with fear and disgust.

OSMOND
SEARCH THE MARKETPLACE!

At once, all the other uniformed men begin to tear apart the marketplace in search of other copies of the book. People are trampled and beaten as the men relish the opportunity to destroy.

Jack sees a FOREST which begins at the end of the markplace.
He runs behind the stalls toward it.

As Osmond oversees the destruction, HE NOTICES THE FIGURE OF JACK moving behind each stall. He rides his horse O.S.

CUT TO:

EXT. END OF MARKETPLACE/BEGINING OF FOREST; DAY.

Jack has almost safely reached the forest when OSMOND APPEARS in front of him, rearing his horse. JACK FALLS TO THE GROUND. When HE LOOKS_UP TO OSMOND, OSMOND SEEMS TO RECOGNIZE HIM.

OSMOND
Who are you!? What is your name!?

Jack tries to speak but is too frightened. Suddenly, Osmond also looks frightened as he says;

OSMOND
Jason?

The fear turns to FURY, as he reaches for his SWORD. Jack acting on pure instinct, GRABS A HANDFUL OF DIRT AND THROWS IT IN THE HORSE'S EYES. THE HORSE REARS UP, SHAKING HIS HEAD AND TOSSING IT'S BODY -

JACK TAKES THIS OPPORTUNITY TO RUN INTO THE FOREST.

OSMOND'S HORSE FLING OSMOND OFF IT'S BACK. Osmond falls hard against a stone, injuring his shoulder. HE CRIES OUT in pain.

CUT TO:

EXT. FOREST - DAY.

Jack is running and crying, in shock from what he just saw. He stops by a group of trees to catch his breath.

Ahead of him, he sees a STONE BRIDGE connected to the road.

Safely shielded by the trees, he begins to run for the bridge.

A RUMBLING LIKE THUNDER begins, slowly, eerily - as if from a great distance, but increasing in volume with each second. Suddenly, THE LIGHT OF THE DAY BEGINS TO DIM. A darkness begins to fall over the forest as the rumbling gets louder and louder... Jack is petrified. The rumbling is almost upon him - It is deafening in it's intensity. Jack covers his ears and kneels beside a tree, searching through his pocket for the VIAL. He looks up to discover the source of this nightmarish roar;

IN SLO-MO - through Jack's POV - Camera angles on a BEAUTIFUL BLACK DILIGENCE moving through the forest on the main road, heading for the bridge. As it comes closer, we and Jack can see that, the man driving the diligence is none other than MORGAN OF ORRIS. Although the face is the same as "Uncle" Morgan, the similarity ends there. This Morgan is sleek and muscular, with long black hair that flies in the wind; a sculpted face and jaw and eyes like black pearls. He wears a revealing black one piece with a black cape. Upon his diligence

is a giant insignia of THE SNAKE ON THE POLE THROUGH THE CIRCLE.

As he drives by, Morgan smells something in the air. It is Jack. We see this awareness cross his face like a veil... HE SLOWS DOWN THE HORSES on top of the bridge. He looks out into the woods. Suddenly, he bellows;

MORGAN

JASON!!

So startled is Jack, that he drops the vial and liquid begins to pour out. He quickly retrieves it and applies some to his finger.

MORGAN

JASSSSOOOOOONNNNNNN!

Jack quickly raises his finger-tip of liquid to his temple, closes his eyes....AND FLIPS BACK TO OUR WORLD.

CUT TO:

EXT. OUR WORLD; THE OATLEY TUNNEL - TWILIGHT.

Jack opens his eyes. He is in the middle of a road, facing a DARK TUNNEL

SUDDENLY; TWO LIGHTS COME BEAMING DOWN ON HIM.

A BLACK LIMOSINE STRETCH shoots out of the tunnel, bearing down on him. Jack jumps into the shoulder of the highway, rolling into the trees.

CUT TO:

INT. LIMOSINE - NIGHT.

Camera pans to backseat, carrying "UNCLE MORGAN SLOAT". He turns his head to look out the window as if some feeling suddenly struck him. But, seeing nothing, he turns his attention back inside. He sits fiddling with something in his hand;

IT IS A LITTLE TIN KEY on the end of a key chain that he keeps turning over in his hand

CUT TO:

EXT. OATLEY INN - NIGHT.

A heavy downpour has begun. The neon sign of the Oately Inn stands isolated alongside the dark, barren highway. A BUS STOP is situated right next door.

CUT TO:

INT. OATLEY INN - NIGHT.

Jack stands shivering before the front desk as he registers. A suspicious FEMALE INNKEEPER asks;

INNKEEPER
You have money?

Jack nods and takes out his wad of bills to show her. This makes her even more suspicious.

INNKEEPER
Where did you get all this money?

JACK
Uh..my..mother makes me keep it
for us...she don't trust her purse.
Ya know - pickpockets and stuff.

INNKEEPER
You say she's on her way?

JACK
Yeah, she had to stay with my aunt
tonight - make sure she takes her
medicine and stuff...I had to buy
the tickets. She'll be back
before the bus leaves.

The Innkeeper nods resignedly. Jack asks innocently;

JACK
Do you have room service?

She hands him a take-out menu from an all night pizzeria. Jack feels like an idiot.

FATHER (O.S.)
O.K. kids...come on. We got everything!?

Jack is distracted by A FAMILY leaving the motel. They consist of a mother, a father, a ten year old girl and a BOY around Jack's age. The Boy is whining. The mother is trying to reprimand him to stop. The little girl is looking back at Jack. JACK WATCHES WITH LONGING - to be a part of a simple family with simple family problems...He feels terribly lonely.

CUT TO:

INT. ALHAMBRA INNS HOTEL ROOM - NIGHT.

LILY smoking a cigarette. She picks up the phone.
CAMERA STAYS IN TIGHT C.U. as she speaks;

LILY
Yes?

OPERATOR
I have a collect call from Jack.
Do you-

LILY
YES YES YES...Get off the line!
JACK! Jack are you there.

INTERCUT JACK, in his MOTEL ROOM;

JACK
Hi Mom.

LILY
(angry)
Hi Mom?..Is that all? Jesus!
Where the hell are you?

JACK
I...I can't really say...I
I think I'm someplace in New York
called Oatley.

LILY
OATLEY!...Where are the hell is Oatley!
Jack, I swear to Christ, if you don't
get back here...

JACK
Mom. Mom. I can't please...
Just listen to me a second. I...

LILY
(talking over him)
Jack I mean it..If you-...

Jack responds forcefully - with great conviction and maturity;

JACK
I CAN'T!. NOW LISTEN TO ME!.
(Lily responds by listening)
You just have to trust me.
I...I have an errand to run.

LILY
An errand? What kind of errand?

JACK
(searching for the right words)
An errand Dad left for me to do.

This stops Lily and completely changes her approach.

LILY
(softer)
Your Dad?...What do you mean?

JACK
Listen. I don't know what you know or don't know. But you lived with the guy almost ten years. Didn't you ever wonder? Didn't you...ever walk into a room thinking he was there and he wasn't? And then he was!?
(Lily listens)
Or...or...talk to him about why he never trusted Uncle Morgan?

LILY
(disturbed by this)
I don't know what you're talking about kid...All I know is I want you-

JACK
(cuts her off)
I think you do know. I think somewhere down deep you do know. You haven't called the police, have you?

LILY
Well I....I was...ya know, I was waiting for that 24 hour thing...

JACK
Mom?....I love you. And I'm fine. I just want to make sure you're O.K.

LILY
I'm fine. Really. I'm just worried about you.

JACK
I'm O.K. Has Morgan been around?

Lily suddenly looks very nervous.

LILY
Yeah. Why do you ask?

JACK
You didn't sign anything did you?

LILY
NO..No...I...

She starts coughing. This kills Jack..

JACK
Mom are you O.K.?
MOM....MOM ARE YOU O.K.?

MORGAN (O.S.)
No Jackie, she's not.

Jack is paralyzed with fear, hearing MORGAN'S VOICE SPEAKING FROM THE OTHER END;

JACK
What are you doing there?

Morgan speaks in the phone by the bed while Lily sips some water from the bathroom sink in the B.G.

MORGAN
I'm looking after your mom,
which is what you should be doing...

Jack doesn't know what to say. Morgan whispers threateningly;

MORGAN
I don't know what you Uncle Tommy
told you...but if it has anything
to do with that Talisman nonsense,
well, kid, I gotta tell ya - you've
(laughs)
been taken but good. It's just some
old legend. You're wasting your time...You
should come back home Jackie.

JACK
Just you...stay away from my moth-

MORGAN CUTS HIM OFF, SPEAKING MORE BARELY, THREATENINGLY;

MORGAN
Now you listen to me, you little bastard!
Just get your ass back home before
we come to take you back ourselves.
Like we did your Uncle Tommy.

CLICK. Dial tone. Jack places the phone back with a shaky hand.

CUT TO:

INT. JACK'S RQOM - NIGHT.

Camera pans the open door of a steamy bathroom, used towels on the floor, Jack's wet clothes drying on the bed, his wad of bills sitting on the nighttable, and an an open pizza box... All the while, O.S., we hear the TV News broadcasting;

TV (O.S.)
On the political scene, Independent Presidential Hopeful Dennis Tully has denied charges he is still active within the KKK. Tully, as earlier reported, was a Clan member from 1967-1985.
(REPORT CONTINUES.....)

By the point the camera angles on Jack, eating a pizza slice and going over a map of the Unites States. He compares it with a self-drawn map of the Territories. By tracing one over the other, Jack locates the Territories parallel state to Oately, which he has marked as Upstate New York...he is impressed with the distance.

He opens his father's BLACK NOTEBOOK and leafs through the pages. AS HE FLIPS FROM THE BACK END, WE SEE THAT ALL THE PAGES ARE BLANK...He finally reaches a page that is half-filled and reads;

JACK
" And the forest rumbled like lightening had replaced every tree. Morgan of Orris stormed his diligence"
(Jack stops)
This is weird...
(then continues)
"Knowing the Prince was near. The Prince, hidden by the Maia of the forest, travelled over. He stood before a tunnel and..."
(skims the last line and reads)
"The Prince found safe shelter for the night at the inn."

He flips to previous pages and sees that ALL THE PAGES ARE NOW FILLED WITH WRITING. He reads;

JACK
And there he saw the flying men...
(turns page back)
And the Wolf spake good tidings and protection of...
(turns page)

JACK
And the Prince's Brother did say, "I send thee to thy task with all my love"...And when the Prince did journey over, there and then did the King's Brother give his life with all his heart.

Jack's face goes white. **The book seems to be recording by itself the events has they happen to Jack.** He reaches for his inhaler.

CUT TO:

INT. OATLEY INN; OFFICE - NIGHT.

The Innkeeper is watching the same TV broadcast while at the same time, she is on the phone to the police;

INNKEEPER
Yeah well..it doesn't look right. I think he's a damn runaway myself... Yeah...well, if she ain't here by midnight, I'm calling you guys back - and you come get him, you hear me.

CUT TO:

INT. JACK'S ROOM - LATER THAT NIGHT.

Jack is fast asleep on the maps. HIS MOTHER'S VOICE AWAKENS HIM:

LILY (O.S.)
Sweetheart...sweetheart... You've got to get out of here...

A eerie soundtrack accompanies her voice. Jack stirs in his sleep.

JACK
Mom...?

LILY (O.S.)
Hurry there's no time...Francis is already on his way up...Quickly!

He suddenly wakes up with a jolt.

JACK
MOM!

He faces the TV, which is playing one of LILY'S OLD MOVIES. She in the midst of waking her lover and hurrying him out.

Jack watches the scene with great longing.

LOVER (ON TV)
How did they find us?

LILY (ON TV)
Oh I'm sure that creep Cynthia Warton spilled her guts...she spills everything else... Hurry up..I heard a car...

Suddenly, there is A BANGING ON THE DOOR IN THE MOVIE. Jack turns back to the TV.

LOVER (O.S.)
Oh-oh...What now?

At beat later, there is a LOUD BANGING ON JACK'S DOOR. Jack is startled. O.S. a POLICEMAN CALLS:

POLICEMAN (O.S.)
Son, open the door. I'm a police officer. I'd like to talk to you for a second...

Jack panics. He watches the lover on TV move to the window; Jack moves to the window and tries to open it, but it is painted shut.

LILY (ON TV)
No, their car is right outside. Jed is propably sitting right out there...

LOVER (ON TV)
Well what I am going to...

BANGING ON THE TV DOOR...BANGING ON JACK'S DOOR.

POLICEMAN (O.S.)
Son, I won't ask again..Open the door.

Franitc, Jack grabs HIS INHALER, taking several big hits of air.

INNKEEPER (O.S.)
Wait, let me get the key...

Jack freezes. He doesn't know what to do. Lily's voice grabs his attention.

LILY (O.S.)
I got an idea...

In the scene, Lily picks up a vase and flings through a window.

Jack watches....

CUT TO:

EXT. JACK'S ROOM - NIGHT.

The Innkeeper approaches with a key. The Policeman steps aside. She puts it in the lock just as:

A CRASH OF GLASS IS HEARD FROM INSIDE JACK'S ROOM;

INNKEEPER
That'll little bastard, I'll kill him....

She unlocks the door and they barge into the room to discover;

The window broken clean through with a chair that lies on it's side. Jack is nowhere to be found..The Policeman looks out the window.

POLICEMAN
Must be in the parking lot.
Don't worry, we'll get him...

The Innkeeper looks about the messy room in anger. SHE NOTICES THE WAD OF MONEY on the dresser and SLIPS IT INTO HER POCKET as she exits.

Camera stays on the empty room, moving slowly into the bed. Jack pops his head out to make sure the coast is clear...He notices that on TV -

The lover is poking his head out from under the bed as well. he then scrambles out of the room.

Jack gathers his things. HE SEES HIS MONEY IS GONE. Just then, he hears the Innkeeper returning to the room. He quickly and quietly scampers out of the room....

CUT TO:

INT. OATLEY INN - NIGHT.

The Innkeeper passes by the front desk with a broom, heading back to Jack's room. Once she is O.S., Jack poke shis head out from behind the desk. HE starts quickly checking drawers for money. He finds a tin box with no more than FIFTEEN DOLLARS AND CHANGE. But it's better than nothing so HE TAKES IT.

CUT TO:

EXT. OATELY INN; BACKSIDE - NIGHT.

With the police car parked in front, in clear view, Jack makes his way through the woods behind the inn. The rain has stopped, but everything is wet and slippery. He runs through the trees only to;

FALL DOWN A DITCH, that leads to A STREAM...It is used by the innkeeper as a GARBAGE DUMP. Jack careens down the slippery leaves and branches until he falls into a heap of garbage that the innkeeper threw out. It stinks. Disgusted, Jack flings the garbage off of him.
He looks up from his ditch to the ridge and sees the illumination of several flashlight beams. He crawls carefully back up the hill to take a look at what is going on;

EXT. ROADSIDE IN FRONT OF OATLEY INN - NIGHT.

Jack peers over the hill, concealed by trees and debris, to see;

The Police are searching with lights, exchanging information, as the Innkeeper stands by the front door in her housecoat. Everything appears pretty normal until a BLACK VAN drives up to the Inn and is approached by police. The van has WILD CHILD written on the side. The Police go up to the window of the van. The window rolls down and they talk to the driver.

Jack keeps taking hits on the inhaler as he watches...

The Innkeeper brings out some of Jack's belongings that were left behind, as if the passeneger of the Black Van had some authority to inspect.

At this point, Jack DROPS HIS INHALER down the hill. It falls through the air and hits a TIN CAN, making a deafening noise.

Everyone at the VAN FREEZES....The police race toward the hill with the flashlights...Looking down the ditch, they turn and say;

POLICEMAN (O.S.)
NO..FALSE ALARM...HE'S NOT HERE.

CUT TO:

THE DITCH; The light of a flashlight covers the area but it is empty. JACK HAD FLIPPED OVER. All that is left, is JACK'S INHALER.

CUT TO:

DREAM

POV CAMERA as if moves dreamily into JACK'S FATHER'S STUDY; as if Jack were five years old again. Replaying that scene,

The CAMERA ANGLES on the room through the small boy's eye view. He sees his father's back turned to him as his father writes in the book. He looks at the photo on the wall and the books on the bookcase. He turns to the father and begins to track in and over the father's shoulder to see what he is writing. But just as the camera is about to focus on the page WE;

CUT TO:

TERRITORIES

EXT. FOREST NEAR A STREAM - MORNING.

Exhausted, Jack had fallen asleep in the forest, spending the night beneath a giant tree - using the maps as a blanket and the Book of Good Farming as a pillow. He is asleep on the bank of a clear, clean stream that runs parallel to the forest.

A COW-SHEEP, begins licking Jack's face....Jack smiles himself awake but loses his smile once he is face to face with it.

WOLF (O.S.)
GOD'S NAILS! GET AWAY FROM HIM!
GOT NO SENSE! GET AWAY FROM HIM
FORE I BITE YOUR GOD POUNDING EARS OFF...

Jack is jolted upright by the sound of that familar roar;

It is WOLF...crossing the stream to Jack with a big smile on his big face. On the other bank, his herd of cow-sheep are drinking daintily. Behind them, is a wide open field.

Wolf towers above Jack, blocking out the sun.

WOLF
Stranger aintcha - we met before
God Pound it...WOLF..Good old
Wolf right here and now. I remember!

He grabs Jack's hand and shakes it like he was pumping a slot machine. Jack's entire body shakes along with it.

WOLF
You far from where I last saw ya...

JACK
I...I got lost.

WOLF
Sure. I knew that. I could smell
it on ya...I could smell.
(He sniffs the garbage)
Oooo...You been on the other

WOLF
side, haven't you?
(Jack nods)
You need a bath God Pound it...
Here I help!

He picks Jack up like a bag of groceries. Jack protests.

JACK
No no...really that's all right.
I showered last night. I...

WOLD DUMPS HIM IN THE STREAM. Jack sinks for a moment and then resurfaces, panting for air.

WOLF
You can breath O.k.?

Jack tries to catch his breath and finds that he can.

JACK
(sarcastic)
Yes thank you!

Wolf picks up the cow-sheep and walks him across the stream.

WOLF
I got to bring this one back.
They not strong enough to swim
both ways. You clean off your
bad smell and I come back, O.K?

He swims the animal back on his shoulder, passes Jack, who is not too excited about being joined for a bath.

JACK
Take your time.

He looks around him. It's absolutely beautiful - the yellow of the open field, the blue of the sky, the fresh breeze through the forest trees.....

JACK
Wow.

He washes his face and body.

CUT TO:

EXT. FIELD - DAY.

Jack walks with Wolf as the latter cares for his herd, as he

looks through THE BOOK OF GOOD FARMING.

JACK
Do you know about the Talisman Wolf?

WOLF
Oh sure, yes, everybody who believes
in the Maia believe in the Talisman.

JACK READS FROM THE BOOK;

JACK
"...It was during the Great Initiaion
that the Prince child was visited in a dream
by the spirit of his father.
(Jack stops)
And the King gave the FILIUS REGIS"
(aside)
Whatever that means...
(reads)
"...three words which would guide him to
the Talisman; And with this, the Prince
knew where he might find the mighty
and divine power."
(stops reading)
Yeah well I don't know! What three words!?
(flips through)
Says, "After twenty days in the Sunlight of
the Blasted Lands, the Prince went
forth unto Alhambra and found
what indeed he had been in search of.
And a new destiny he wrote".
(stops reading)
What's the Blasted Lands.

WOLF
Oh no! You don't wanna do that! No sir!
Oh. Bad..That further West.
(motions further West)
No sun from what I hear...
Sky is black I hear. People all sick.
Men forcing people to take rocks
out of ground.

JACK
Mining.

WOLF
Wolf don't go out there. Bad
for herd.

JACK returns to the book, flippin pages and skimming:

JACK
Doesn't say what it is or where he finds it.
Damn. This thing reads like one of my
book reports - alot of information
that tells you nothing. Shit!

WOLF
How is Phil doing these days?
How is your dad Phil?

Jack stops, as if the wind were knocked out of him. Wolf's expression changes from that of childish curiosity to sorrow.

WOLF
He's dead, isn't he? WOLF! I'm sorry
Jack. God pound me! I'm stupid! Stupid!

JACK
NO...wait a minute..How do you
know about my father?

WOLF
I can smell him on you. He
talked about you all the time.
He was a good man. Good man.

JACK
How did you know he died?

WOLF
Your smell changed when I asked
about him. He came with the other one.
The one from Orris. I was just
little. The other one was bad.
The other one stole some of us.
Brought them over to your world.
That's a bad thing for a wolf.
He gets bad mind. Does bad things.
Your father didn't know. WOLF!
NO. He was good, your father Phil.
The other one.

He shook his head slowly. His expression is that of a child remembering a nightmare.

WOLF
Bad. He made himself a place
in this world, my father said.
Mostly he was in his Twinner
but he was from your world.
We knew he was bad but who listens
to Wolfs? Your father knew he was bad

WOLF
but he couldn't smell him as good as
we could...He knew he was bad
but not how bad.
(then proudly)
He gave me these overalls, he did!
Oshkosh-by-gosh! I wear'em all the time...He
(Yells up ahead)
HEY YOU..GOD POUND IT..GET BACK THERE..

He runs after an errant cow-sheep. Jack tries to absorb all the new information. He runs after Wolf, who coaxes the cow-sheep back to the fold.

JACK
Are these yours?

WOLF
HAhahaha...No..They HER cattle.

JACK
Her? You mean the...you mean Laura?

WOLF
(nods)
Yes. May she never never die.

He awkwardly bends forward touching his right hand to his head. Jack refrains from laughing.

WOLF
All the cattle belongs to her.
All the cattle on all the land
and under all the skies above. But
the cattles...thats the Wolfs
(PROUDLY)
job. Me and mine have been
looking after them since begining
of it all...Says so in Book of Good
Farming.
(Jack reads for the passage)
I can't read...But I
know that's what it says! WOLF!

Wolf guides the herd back to the water for another drink. Jack sits down by the stream and flips through pages, until;

JACK
Here it is.."And the Wolf
shall protect the lamb...
It shall protect the herd
until the Time of the Changes.

JACK

During the Time of the Changes
it must flee to protect the herd.
For be it known that any Wolf
who eats of the herd must be put
to death." What's :The Time of Changes"?

WOLF

(Ushering the animals to the water)
That's when the Moon fills up and
gets round. We change...back into
our animal selves and go out to
eat for three days...We don't
go near the herd though when we change.
WOLF! No sir! When have places to go
when the moon is filled up. So does
the herd. They're stupid but they know
have to go away at the time of the
big moon.

JACK

(cautiously asks)
You mean...you're sort of...like...
a werewolf?

WOLF

(big smile)
YEP! THAT'S ME..God pound it! Hahaha...

Jack suddenly feels strange about his new friend.

JACK

But...if you don't eat the herd,
what do you eat?

WOLF

We eat well.

This worries Jack. Wolf says no more on the subject. Jack doesn't ask.

WOLF

I wish I could read from the Good
Book....Maybe you teach me, huh?

Jack nods as he inches away a bit. He decides to remind him;

JACK

I'm...I'm glad you liked my Dad.

WOLF

I did! I did! WOLF! WOLF!

Wolf stops. His expression is strange - suddenly anxious.

JACK
What's wrong? Wol-...?

WOLF
Ssshhhh.

Then Jack hears what Wolf's sensitive ears heard first. The cattle looked around and began to move away from the source of the sound in a rough, uneasy clot. It sounded like a RADIO SOUND EFFECT - someone ripping a bedsheet down the middle very slowly. Only the volume kept going up and up until Jack thought he was going crazy.

Wolf leaps to the herd who are begining to stumble and fall into the stream and get mired in reeds and muddy-marsh. One cow-sheep has already tipped over and his baa-baaing for help as it slowly drowns...

WOLF
MY HERD!!!

JACK
WOLF!

Jack screams but Wolf can't hear him, as he sees with amazement;

SOMETHING IS HAPPENING TO THE AIR. A PATCH OF IT, ABOUT THREE FEET OFF THE GROUND, WAS RIPPLING AND BLISTERING, SEEMING TO TWIST AND PULL AT ITSELF - pulling the air like an open wound.

SOMETHING, SOMEONE, IS COMING THROUGH FROM THE OTHER SIDE.

Jack begins to run down the hill to Wolf...

WOLF is down on his knees in the stream struggling to lift the panicked animals out. The first one floats limped and mangled lazily down river.

WOLF
GET UP! GET UP GOD POUND YOU! WOLF!

Jack joins him in the stream.

JACK
Wolf, something coming..We've gotta-

WOLF
MY HERD! JACK...MY HERD!...

A CLAP OF THUNDER SHAKES THE EARTH. This causes the rest of the

herd to back up into the water. Wolf rages as he tries to prevent them from going in - pulling at their necks, pushing at their bottoms. Jack_sees he must help Wolf to get him to come along.

AND ALL THE WHILE, THE RIPPING SOUND GETS LOUDER AND LOUDER...

Jack falls face foward into the muddy stream as he tries to lift one of the sheep. The animal breaks loose from him and throws him off-balance again when he hears A VOICE BELLOWING OVER THE RIPPING SOUND. It is the voice of MORGAN SLOAT.

MORGAN

JACK!.....JAAAACK!

Another THUNDER CLAP. Jack looks to the rippling air and begins TO SEE THROUGH IT...as if through ripply badly made glass...He can actually see through to the other side - to HIS WORLD. He sees Morgan's limosine parked behind a gas station. He sees Morgan himself walking toward the ripping seam of air...

Jack shudders - both in fear and fascination as;

MORGAN STEPS THROUGH THE HOLE BETWEEN THE TWO UNIVERSES; His face swimming and rippling as if made of limp plastic. He is clutching something around his neck - a small slivery object. As he steps through, he undergoes a TRANSFORMATION FROM MORGAN SLOAT TO MORGAN OF ORRIS - the droopy jowls thin, the thinning hair grows long, the face gets taunt and muscular, the needy, self-deluded eyes burn with pure concentrated power and evil, the cold weather parka changing into the black cloak and hood...

And the small slivery object, turns into a LONG ROD TIPPED WITH FIRE...A LIGHTENING ROD.

JACK

Oh my God.

MORGAN

JJJAAAAAASSSOOOONNNNNN!

Jack stumbles back into the water. He sees Wolf's head going under, both hands waving, as the herd trample over him. Jack begins to search his clothes for the BOTTLE OF TRAVELLING LIQUID.

Morgan points the rod and BLUE FIRE shoots out over Jack's shoulder, sizzling the material of his clothes. It strikes one of the cow-sheep dead.

WOLF

NOOOOOO!!

Jack tries to keep Wolf's head above water; Wolf's eyes are glazed and water is streaming from his ears and nose. His lips are turning blue.

MORGAN FIRES AGAIN...

This time hitting a TREE ON THE BANK. The tree falls directly above Jack and Wolf in the water - but Jack manages to pull Wolf under water and swim away from the trunk before it hit. They bob up to the surface in the midst of some weeds, hidden from the top of the hill which slopes down from the meadow to the stream.

Morgan can no-longer see them from his vantage point and gallops towards the stream...

Jack is trying to pull out his VIAL with one hand as he holds on to WOLF with the other;

WOLF
MY HERD! THEY'RE DYING!

JACK
Hold on Wolf!...Just hold on to me!.

Morgan stands at the top of the slope.

MORGAN
JASON!

Jack and Wolf look up to the towering BLACK FIGURE... At the same time that Jack's hand FINDS THE VIAL.

MORGAN
I'LL TEACH YOU TO GET IN MY WAY.
YOU LITTLE BASTARD!

MORGAN points his rod to the stream and SETS IT ON FIRE.

The herd scream in fear and pain...WOLF SCREAMS FOR THEM. Morgan touches the ground with his rod and sets the HILL LEADING DOWN THE STREAM ON FIRE...

Jack and Wolf are caught between two fires moving in on them.

Jack tips the VIAL and manages to coat his finger. But Wolf - continuing to break free to save his herd - KNOCKS THE VIAL OF REMAINING FLUID OUT OF JACK'S HANDS AND INTO THE RIVER OF FIRE.

JACK
NOOOO!!!

But it's too late. The fire is moving in. Jack grabs hold of Wolf's neck with all his might and TOUCHES HIS FINGER TO HIS FOREHEAD!

Morgan sees this and is even more enraged! HE SCREAMS and points the rod at the spot where the two are flipping and INCINERATES IT INSTANTLY.

CUT TO:

OUR WORLD

EXT. HIGHWAY - DAY.

Jack and Wolf roll over onto a highway divider. Wolf is screaming. He and Jack can still feel and smell fire. They look over to;

A TWO TRUCK HEAD-ON COLLISION.

Morgan's magic in the Territories resulted in a car crash in ours. The trucks burn beneath an OVERPASS, UPON WHICH A TRAIN RUNS ON A RAILWAY. The train is heading for the overpass that leads to a BRIDGE OVER A MUDDY STREAM beside the highway. Jack decides to head for the train;

JACK
Come on! Hurry....

He grabs the screaming Wolf, pulls him to his feet and runs across the jammed highway to the other side...and hurry up to the overpass to catch the on-coming train....

EXT. RAILWAY ON OVERPASS - DAY.

Jack pulls Wolf towards the tracks. But Wolf, out of his element, is terrified - he pulls back to resist.

JACK
QUIT IT! IT'S JUST A TRAIN!
WE GOTTA GET OUT OF HERE!

WOLF
WOLF DON'T LIKE THIS...DON'T LIKE
IT!..WOLF!

The train begins passing by. Jack makes a move for it, but Wolf's pulls at his hand.

WOLF
NO..JACK DON'T LEAVE WOLF!
PLEASE...DON'T LEAVE WOLF!

Suddenly this great big creature is pleading for Jack's protection. Jack acts sternly;

JACK
WELL THEN COME ON OR I WILL LEAVE YOU!

ONCE AGAIN THEY BEGIN TO HEAR THE RIPPING SOUND, AS MORGAN TRIES TO RE-ENTER OUR WORLD.

Wolf looks at Jack, then at the train, then back at Jack. Suddenly, HE PICKS JACK UP, THROWS HIM OVER HIS SHOULDER AND RUNS FOR THE TRAIN LIKE A LINEBACKER....Jack yells;

JACK
GRAB ONTO IT...

WOLF RUNS ALONGSIDE THE TRAIN LOOKING FOR SOMETHING TO GRAB. He finds a NARROW STEEL PIPE that leads to the roof and SEIZES IT, flinging his body and Jack's onto the side of the train...Then, with incredible strength, He hoists Jack above his head with his free hand, allowing Jack to clasp on and the two climb up the pipe to the roof of the train...

CUT TO:

EXT. TOP OF TRAIN - DAY.

Jack and Wolf are wet and cold as the train speeds along. But Wolf is shivering more from fear. Jack notices that Wolf has changed a bit, in our world. He is still wearing the bib-overalls but instead of a homespun canvas shirt underneath, he wears a blue chambray, On his feet which once were bare, are sneakers with no socks. And on his face, a pair of ROUND STEEL RIMMED SPECTACLES - the kind John Lennon used to wear.

JACK
Wolf...do you have trouble seeing in the Territories?

WOLF
I didn't know I did. I see better with these glass eyes...

He looks around at the FACTORY LINED HORIZON . He says sadly;

WOLF
Better than I want to.

He lowers his head. Jack feels badly for getting him involved. He moves over to Wolf and puts his arm around him.

JACK
It's O.K. Wolf...

Wolf lowers his head to Jack's shoulder.

WOLF
When can we go back Jack?

JACK
Do you know how to flip Wolf?
(Wolf shakes his head)
Then I don't know.

WOLF
Please don't leave Wolf...I don't like it here. Bad smells. Please don't leave Wolf here.

JACK
I won't....I promise...

CUT TO:

EXT. OHIO BORDER - DAY.

The train zooms past a sign; WELCOME TO OHIO....

CUT TO:

EXT. TRAIN STATION - DAY.

Jack is buying candy bars and soda - using what little money he has very sparingly. He sees a NEWSPAPER and decides to buy one. **THE HEADLINE READS; EX-KKK MEMBER DENNIS TULLY WINS LOUSIANA PRES PRIMARY.** Jack feels a chill run down his back.

The train begins to leave the station. As it gains speed, Jack rushes towards the end of it where WOLF is holding on to a railing with his arm extended. Just as the train is out of the station, WOLF LIFTS JACK UP WITH ONE HAND and JACK GRABS HOLD OF THE TRAIN.

CUT TO:

EXT. TOP OF TRAIN - MIDDLE OF THE NIGHT.

Wolf is asleep, curdled up next to Jack. They lay on top of the newspapers. Wolf holds onto Jack's little arm very sweetly.

The train pulls into a station and the slowing down awakens Jack. Wolf stirs but remains sleeping. Jack crawls to the edge to see; SOME MAIL TRUCKS LOADING PACKAGES ONTO THE TRAIN.

Feeling at ease, Jack returns to his spot beside Wolf. As he lays back down, he looks up to the sky.

THE MOON IS WAXING....getting fuller. Moving towards a full moon. Jack panics inside. He carefully moves away from Wolf, taking the newspapers with him. He begins to search through the papers with the help of the stations's night lights. HE FINDS THE WEATHER PAGE and reads;

ANGLE ON WEATHER PAGE;

Beside a list of dates are diagrams of the shape of the moon. Jack's finger skims up to the FULL MOON DIAGRAM then scans to the date OCT.-30.

He thens looks to the top of the page to see yesterday's date - the day he bought the paper...IT READS OCT 27.

Jack has only two more days before Wolf begins his changes. As the train moves out of the station, Jack remains apart from Wolf....and awake.

CUT TO:

EXT. ARCANUM TRAIN STATION - DAY.

A sign states LAST EXIT IN OHIO...STATE LINE 15 MILES..

Jack is once again buying some provisions on the platform. The train begins to move out of the station and Jack starts to run for it...BUT A STATION MAN suddenly appears blocking his way.

STATION MAN
Where do you you think you're going?

The train is gaining speed. Jack is frightened he won't make it.

JACK
I...I..have...uh...

STATION MAN
You have to what!? This ain't
no passenger train! COME ON!

JACK
NO!!PLEASE...

He grabs Jack and starts to pull him away. Jack fights with him.

JACK
No Please you've gotta let me go!
My friend's on the train!...

He picks Jack off the ground and bearhugs him.

STATION MASTER
...Well we'll just call ahead and they'll be him up at the next station...
(JACK BITES HIM)
OW....Litte bastard.

The station master flings Jack like a potato sack against the door of the station, momentarily knocking the wind of him. The station master bends down to pick him up when ; WOLF'S GIANT HAND enters the frame and grabs hold of his shoulder.

WOLF
NOBODY HURT JACK!

STATION MASTER
What the..?

He turns to face Wolf but never makes it. WOLF PICKS HIM UP AND FLINGS HIM DOWN THE PLATFORM He starts walking toward the man like he could kill him....

WOLF
God pound it. Nobody hurt Jack!

He grabs the station master by the throat with a mad gleem in his eye.

JACK
WOlf no..stop it! let go!...
I SAID LET GO!

Wolf drops the station master.

VOICE (O.S.)
HEY!....WHAT THE HELLS GOING ON!

Wolf and Jack look up and see TWO OTHER MEN at the other end of the station who begin to run towards them. Jack grabs Wolf's hand.

JACK
COME ON!

And they run....jumping off the backend of the station and heading through the fields. But the two men are fast. They keep gaining ground. Jack's legs aren't nearly as developed.

JACK
I can't Wolf...I can't run...

WOLF SCOOPS JACK UP, PLACES HIM ON HIS BACK and TAKES OFF.

WIDE ANGLE;

A FIELD. WOlf runs like a four legged animal with his two human legs...Gaining such speed and distance that the TWO MEN in pursuit slowly fade O.S......

CUT TO:

EXT. INTERSTATE - DAY.

Jack and Wolf are hitchhiking, although Wolf seems not to like the idea. They stand beside the sign WELCOME TO INDIANA.... Cars and fourwheeler trucks pass them by as the day moves on.

LATER THAT DAY.

Finally, AN OLD FORD TRUCK slows down and Jack runs to the passenger door. Wolf follows reluctantly behind.

A MAN with a sickly, ashen expression is behind the wheel. Jack's face registers something not right about the MAN, but he smiles in spite of it.

MAN
How far you going?

JACK
Far as you can take us.

Man looks them over a moment. Wolf stares at the Man intently.

MAN
Hop in.

JACK
Thanks.

Jack gets in first. But Wolf remains still.

JACK
Come on Wolf...get in.

Wolf slowly shakes his head as his eye stare at the floor.

JACK
Wolf! Get in or I'm leaving you here!

Wolf looks up at him with such a hurt expression, Jack feels awful. He changes his tone.

JACK
Wolf please...we don't have much time.

Wolf shakes his head. Finally the Man says angrily.

MAN
All right get out...Out...
I don't have time for this. Go on!...

Jack steps out of the cab and the truck takes off. He turns to Wolf angrily;

JACK
That was the first truck who stopped
all day. It's late. It's going be
night soon...

WOLF
I couldn't get in there.

JACK
Why not!?

WOLF
He was dying.

Jack stares at him, the anger draining away.

WOLF
Didn't you know? Couldn't you smell it?
(Jack shakes his head)
It's the worst smell. When people
forget to be healthy. We call it
the Black Disease. It eats you up
bit by bit from the inside.

JACK
(considering this, he adds)
We call it cancer.

Jack, remembering his mom, starts to get sad and hopeless.

WOLF
I don't know if I can hitch. I'll
try again if you want but..the smells
inside...it's bad enough out here
but inside...

Jack starts walking away from Wolf, in a daze - like part of him is surrendering to the futility of it all. Wolf worries.

WOLF
Don't leave me Jack..Please.
You won't leave me here will you-

JACK
I'M NOT LEAVING YOU, SO JUST
SHUT-UP ABOUT THAT...

Wolf is startled by Jack's frustrated anger.

WOLF
I'm sorry. I'm not good, God Pound me.
Please don't hate Wolf...I can be
a good old wolf...

JACK
(feels badly)
I don't hate you..Come on..

He pats Wolf on the side. Wolf is so happy he picks Jack up and swings him onto his back.

WOLF
JACK LIKES WOLF! I KNOW...

JACK
WOLF! Relax!

WOLF
Come on! We go far...
I can run far with you on my back..

He picks Jack up and adjusts him on his back...Jack looks down at WOLF'S HANDS as they adjust Jack's legs around his neck NONE...He looks up to the sky and sees the sun begin to set...

CUT TO:

EXT. WIDE OPEN FIELD - NIGHT.

The two have camped in the ruins of a burned out house with a field on one side and a copse of woods on the other.

CUT TO:

INT. BURNED OUT HOUSE - NIGHT.

Jack sits on what once was a kitchen floor, trying to get warm. He is shivering and coughing. He is sick. He looks worried as he glances up to the moon which is growing fuller.
A WOLF'S HOWL is HEARD and Jack freezes with fright...
He hears a creak in the other room.

JACK

Wolf is that you?

No answer. He slowly moves toward the room, dreading what he might find. He stands in the broken doorway and calls.

JACK

Wolf? Are you....

A GROWLING IS HEARD in the dark of the room...Jack is paralyzed. He hears the source of the growling coming toward him.. JACK FINDS THE STRENGTH TO TURN AND RUN....BACK THROUGH THE KITCHEN AND RIGHT INTO -

WOLF... whose face has a rough unshaven look, as hair begins to grow there.

WOLF

Jack?

JACK

AAAAHHHH!

Jack falls back to the floor and crawls backwards. At the same time, A PRAIRIE DOG bursts from the dark room. Wolf and Jack see it. Wolf picks up a big stick from a broken chair and hurdles it at the dog.

WOLF

GET OUT HERE YOU!...GO WAY! OUT!

The dog is frightened by the roar and the stick and leaps through a window frame without any glass, and runs away.

Jack is shaking - from fear as well as from sickness.

WOLF

I'm sorry. I shouldn't have taken so long.

He bends down and picks up a bunch of plants and roots.

JACK

What's all that?

WOLF

Medicine.

JACK

Medicine? What you do mean?

WOLF
You're sick. Going to get worse
- if you don't take medicine...We
need clean water...There's a well
out behind a farm right across the field.
I'll go sneak over and you-

JACK
NO! I'll go...

Jack finds a beer and exits.

CUT TO:

INT. BURNED OUT HOUSE - LATER THAT NIGHT.

Wolf has started a fire and is mixing the roots of the plants in the beercan of water, over the fire. Jack sits with a half charred blanket, hating the smell.

JACK
That stuff stinks.

WOLF
So do you.

JACK
I'm not drinking that!

WOLF
You have to or you smell worse.

JACK
Wolf, this isn't the Terrirtories.
Remember? This is the Country of
Bad Smells (HE SNEEZES)...you've propably
got ragweed and poison oak and..

WOLF
They're good things. Not very strong,
God pound them but not everything
bad here...There are good smells
too - like the medicine plants...
Even though they're weak. I bet they
were stronger once. I bet this was a
good place once....Clean and full of
power...

JACK
Wolf? The hair's come back on your palms.
Even your face all of a sudden looks unshaven.
And that howling I heard. Was that..

Interrupting, Wolf demeanor changes to a graver tone.

WOLF
The time is coming. I went running
with the moon when I looked for
the medicine. It was beautiful.
(He faces glows)
But we'll have to....have to
find some place...You have to lock
me up someplace. Lock me up good. If I get
out I hurt anything I can run down
and catch hold of. So you lock me
up three days, maybe four, until
moon lets go of me...

Jack listens with great focus;

JACK
Well...we'll look in the next town for
a hardware store to buy a lock or something.

WOLF
Everything be all right...
(picking up can)
You just drink your medicine.
That's all you have to do now.

He hands Jack the can. Jack takes it suspiciously.

JACK
You know, if this kills me you'll
be all alone.

An expression of terrible distress comes over Wolf.

WOLF
I don't want to hurt you Jack.
I never want to hurt you.

Jack knows this in his heart but he fears changes are coming.
He drinks the liquid quickly.

JACK
Ugh!

Suddenly, the room starts to spin and HE FEELS HIMSELF SLIPPING INTO ANOTHER WORLD...The world begins to waver just like it does before a flip...

JACK
WOLF. TAKE MY HAND...

Wolf grabs his hand but just at that moment, the world grew solid around him. The wavering stopped.

WOLF
Jack what is it?

JACK
Nothing I...I feel a little better though.

WOLF
You smell better too.

CUT TO:

EXT. LANDSCAPE - DAY.

WIDE ANGLE SHOT of WOLF running with JACK on his back....

FADE TO;

EXT. DIFFERENT LANDSCAPE - NIGHT.

WIDE ANGLE SHOT of WOLF running with Jack on his back. Only the time, THE MOON hangs almost full. WE HEAR WOLF HOWL AS HE RUNS;

CUT TO:

EXT. WOODSHED - DAY.

A abandonded woodshed in a dirty little gully. It is surrounded by trash and bald tires. Jack approaches the shed carrying a paper bag.

JACK
Wolf?...Wolf? I'm back.
I got the lock...I..

He looks inside the woodshed, then walks around the shed;

JACK
Wolf, are you here?

But Wolf is nowhere to be seen.

JACK
Shit.

He looks up to the sky and sees THE SUN IS STARTING TO SET. He looks at his watch; It is almost six o'clock on October 30. Jack gets worried. He starts moving toward a ditch that borders the field. He then he looks towards the woods that lie on the perimeter of the field.

POV

The woods across the field look still. Tall trees. Big rocks.

Jack doesn't know what to do. Then suddenly, looking out towards the woods, HE SEES;

ONE OF THE BIG ROCKS starts to move. Jack realizes IT WAS NOT A ROCK....IT WAS WOLF SITTING VERY STILL IN A HUNCHED POSITION. HE stands up and begins walking towards Jack.

Jack stands stock still as he notices that;

WOLF HAS CHANGED EVEN MORE. His hair has become thick, longer, more luxuriant. His beard is full. His entire body seems wider and more powerful. And as he gets closer to Jack, the later can see that his eyes are ablaze, as if filled with liquid fire.

Wolf stops on the opposite side of the ditch. His voice has lost it's child like quality. It is deep and resonant.

WOLF
Soon now Jack.

JACK
I thought for a second you ran away.

WOLF
Was sitting. Remembering. Thinking.

Everytime he talks Jack can see how large his TEETH have become.

JACK
I...I got the lock.....What
were you thinking about?

Wolf stares at Jack, his whole face eyes, teeth, everything, blazing - like a man on LSD with an altered consciousness.

WOLF
You're the herd now Jack.

He walks round the ditch to Jack, who backs up cautiously. Wolf is exultant.

WOLF
You have good smells in this world Jack.
Good smells. WOOLF!

JACK
You never said anything good about
it before.

WOLF
Before was before and now is now.

JACK
I hope none of those good smells
are people, Wolf.

WOLF
(joyously)
Wolfs need to eat! HA! Oh Jacky
how Wolfs need to eat.

Wolf acts like a man having a serious high. He's charged, on fire
Jack can see the sun getting lower.

JACK
O.K...I'm gonna have to put you
in the shed...Remember that?
I got the lock I just hope it'll
hold...Let's go Wolf...

WOLF
You have the fear smell.

JACK
That's because I'm scared shitless. Come on.

WOLF
I'm not going in the shed.
Not me! No! Wolf can't go in the shed.
Wolf remembered. Wolf remembered.

JACK
Remembered what? You have to go
in the shed - that's what you
should remember!

WOLF
NO..WRONG! YOU GO IN THE SHED!
JACK GOES IN THE SHED. I REMEMBER.
(Jack listens, horrified)
From the Book of Good Farming.
The story of the Wolf who would
not injure his herd. The herd goes
in the barn. I remember! When changes
take the wolf, herd goes in the barn
and he locks the door...HE WOULD NOT
IMJURE HIS HERD...WOLF..RIGHT HERE AND NOW..

JACK
You want me to stay locked up in
this shed for three days?

WOLF
(needy/slightly sinister)
I have to eat Jack. When the moon takes me I have to eat. Good smells here. Plenty food. When moon lets me go, Jack comes out.

JACK
What happens if I don't want to be locked up for three days?

WOLF
Wolf kill Jack...Then Wolf will be damned.
(Jack is shocked)
It's in the Book. I remember.

Terrified, Jack realizes there is no other way.

JACK
All right...Let's go.

He leads Wolf around the shed as he speaks fervently;

JACK
You can't kill any people Wolf, O.K.? Remember that. If you can remember the story, you can remember that.

WOLF
No people Jack. Animals smell better than people. No people. Wolf!

They arrive at the door of the shed. Jack pulls out the PADLOCK and the KEY.

JACK
O.K..see, just slip this through here
(Wolf watches)
And close it then turn the key and uh..I guess..slip it under the door here...there's enough room.

Wolf staring at the sky, just nods.

JACK
Should I...just go in?

WOLF
No...Sit there.

He points to a spot about a foot away from the door, inside the shed. Jack sits. Wolf walks out, a foot outside the door and

sits. Then, without even looking at Jac
HAND (which is now a PAW) to Jack. Jack
Wolf squeeze it and Jack almost screams
face lifted up towards the sky.

JACK
Are we going to stay like

WOLF
Until it's time.

THE SUN is becoming a faint line of light.

Jack is getting more frightened by the seco
an almost meditative calm.

THE NIGHT SKY appears, faintly lit by the se[illegible]g s

SUDDENLY; Wolf speaks as if in a trance, never look:

WOLF
She's begining to take me with her.
Soon we'll be running. I wish you co

JACK
Well I...guess we'll have to close
the door now, huh?

He tries to pull his hand away, but WOlf resists. J
harder and finally Wolf releases him - but with a c

JACK
Remember. Keep the herd safe.

Wolfs eye's glare for a moment. He speaks as if on

WOLF
The herd goes in the barn and lock
goes on the door. He would not
injure his herd.

Jack backs up into the middle of the darkened shed
and reaches for the door.

JACK
Put the lock on the door.

WOLF
(getting angry as the power take
GOD POUND IT, THAT'S WHAT I'M DOIN
I'm putting the GOD POUNDED LOCK
ON THE GOD POUNDED DOOR, SEE!

HE SLAMS THE DOOR SHUT WITH A BANG, THROWING JACK AND THE SHED INTO COMPLETE DARKNESS. Jack moves to the door and says;

JACK
And now the key.

WOLF (O.S.)
God pounding key right here and now!

We hear the click of the clock and the rattling of the key in the cylinder. A second later THE KEY IS BOUNCED UNDER THE DOOR INTO THE SHED. Jack breathes a sigh of relief. As he bends down for the key, he can see beneath the door;

WOLF'S FEET COMPLETELY COVERED IN HAIR.

He rises quickly. He leans at the door and whispers.

JACK
Don't be mad at me Wolf.

WOLF'S FIST BANGS ON THE DOOR.

WOLF (O.S.)
NOT! NOT ANGRY! WOLF!

JACK
All right. No people Wolf. Remember.
Or they'll hunt you down and kill you.

Wolf'd body bumps against the door and he transforms. Jack can tell Wolf is flattened against the door as he speaks;

WOLF (O.S.)
Wolf not angry!...Wolf wanting...
It's so soon now...so...soon...

Wolf feet slip under the door and Jack jumps back in fear. He can hear WOLF GRUNTING AND GROANING as Wolf moves away from the door. And then Jack hears Wolf utter a sound like;

WOLF (O.S.)
Aaah.

JACK
Wolf?

AN EARSPLITTING HOWL signifies Wolf's departure...
A series of howls follow and Jack settles into the darkness.
He raises his glow-in-the dark numbered watch and waits.

CUT TO:

EXT. WOODSHED - MIDDLE OF THE NIGHT.

WIDE ANGLE of shed beneath full moon surrounded by field. We hear singing coming from inside the shed.

CUT TO:

INT. WOODSHED - SAME TIME.

Jack, in an effort to keep his energy up and his fear in check, is dancing and singing A POPULAR RAP SONG.

CUT TO:

INT. WOODSHED - MORNING.

Streaks of light pierce through the rotted wood. Jack is asleep in a ball on the floor. A BANG O.S. wakes him up. He looks;

BENEATH THE DOOR, lies A DEAD RABBIT, a gift from Wolf.

JACK

WOLF!?

But there is no answer. He is disgusted by the rabbit but he picks it up.

JACK

He means well.

Jack checks the date on his watch; OCT 31

CUT TO:

INT. WOODSHED - LATER THAT DAY.

Jack tries to occupy himself by looking over the maps. On the United Stated map, is currently in Daleville Indiana. When he traces that over his Territories map, that places him on the border of Kansas and Colorado....He looks to the black book and opens it to the last page. He reads;

JACK

...On that second day of the changes
the Boy Prince waited, with no food or
water, for the Moon to release his companion.

The pages is blank after that. Jack remarks;

JACK

Tell me something I don't know.

He flips through the pages back to the small passage his Father wrote on the first page of the book.

JACK
Dad, I don't know what I'm doing.
This isn't helping. It's not tellin
me anything...

He tosses the book away in frustration and holds his head in his hands. He suddenly rises and runs to the door, banging;

JACK
I DON'T WANT TO DO THIS!! I WANT
TO GO HOME! I GIVE UP O.K.! I
WANT TO GO HOME! DAADDD!..LET ME OUT...

Great

EXT. WOODSHED - DAY.

There is no one for miles around to hear Jack's cry.....

CUT TO:

INT. WOODSHED - NIGHT.

Jack is talking to himself non-stop, althought he is rapidly losing his energy. He is slowly becoming delirious from hunger and thirst. He is making up the words to his own rap song;

JACK
"I'm in a box and my name is Jack
I got a friend named Wolf whose got no pack
He's out tonite.....running with the moon...
Gonna grab a bite....Dont' need no spoon..."

CUT TO:

INT. WOODSHED - DAY.

Jack walks around in a daze; his lips parched, his body soaked with sweat. He tears off his shirt and he continues RAPPING. But each word sounds like it's his last.

JACK
"Jack in the box
I'm the guy
Got no food...
Hope I don't.....die...."

He collapses and loses consciousness.

CUT TO:

DREAM;

POV of JACK AS A SMALL BOY;

CAMERA enters HIS FATHER'S STUDY, just like in the first scene. His father is WRITING IN THE BOOK WITH THE GOLD PEN, with his back to him. The camera moves up alongside the Father, as he continues writing without turning around. The father stops. Looks to camera. Smiles and picks up the boy (the camera) placing it on his lap. Camera now angles on the WORDS HE WAS WRITING. **FASCINUM PENES THESAURUS**....The father's hand enters frame to pick up the pen - ONLY THE HAND IS COVERED IN HAIR. IT IS A PAW. CAMERA SPINS AROUND TO C.U. OF WOLF'S FACE, HIS MOUTH WIDE WITH FANGS, HIS EYES BURNING ORANGE.

QUICK CUT TO:

INT. WOODSHED - NIGHT (WHAT TIME OF NIGHT IS A MYSTERY)

JACK AWAKENS, TERRIFIED, in the same position as when he col lapsed. Hours and hours have passed. Jack looks at his glow-in-the dark watch - IT IS TEN MINUTES TO FIVE in the morning on the 2nd. A HOWL is heard from outside. Drained of energy, he whispers

JACK
Wolf?

No sound. He lowers his head and returns to sleep...until; SOMETHING POWERFUL BANGS AGAINST THE DOOR. Jack jumps out of his sleep. The silence that follows is even more scary. Jack rises on his wobbly legs.

JACK
Wolf? It that you? It's it over?

Beat, then in a HUSKY, ANIMIMALISTIC VOICE.

WOLF
JJAACK.

JACK
Wolf?

WOLF
Give key....

JACK
Give you the key? Are you sure?
Is it over?

BANG! As Wolf pounds on the door.

WOLF
GIVE KEY!

Wolf growls as he speaks. The
Jack's mind races, considering

JA

Go away Wolf...It's no
Go away!....Protect the

BANG! Wolf pounds the door, interrupting Ja
it again...

JACK

Pro..protect the herd Wolf.
He would not injure his herd
or he will be-...

BANG! BANG! Jack is shivering with fear. ~~He tries to be f~~
He leans against the door as WOLF GROWLS softly from the
other side of the front door. ~~He says with great sternly.~~

~~JACK~~

Remember what would happen Wolf!
Remember what happens if you killed
your herd! You'll be damned. Forever.

Silence. Jack thinks he got through to him. He checks;

JACK

(softly)
Wolf are you still there.
(A LOW GROWL ANSWERS)
Are you all right?

WOLF (O.S.)

No.

JACK

Why? What's wrong?

WOLF

(softly)
Wolf...is....damned.

BANG! BANG! BANG! as Wolf strikes the door incessantly w
tremendous force. Jack fear collapses his legs and his
to the floor, and scurries over to the far end against t
opposite the door. He watches as;

THE DOORS ARE BEING PUSHED AGAINST THEIR HINGES with ev
hit of Wolf's body.

Jack is panicked, he picks up a broken WOOD BEAM to def
himself then realizes that's ridiculous. He then rushes

door and props the wood beam against, wedging the other end into the dirt...He backs away to his place on the far side, tripping over_his feet and fallilng to the dirt floor. When he hands touchs the soft dirt, HE GETS AN IDEA...**He begins to dig and claw at the dirt, to make a hole under the wall and squeeze out....**

Wolf keeps GROWLING and POUNDING at the door but the wood beam is proving strong...

Jack digs frantically, the hole widening. He digs right to the bottom of the wall and then begins clearing the dirt away from it...He picks up a stick and breaks up the dirt, then cups it with his hands and tosses it away.

The wood beam begins to crack in the middle. Wolf is growling now with tremendous ferocity.

Jack has made a clearing beneath the wall. He enters his hole headfirst and begins to clear dig away at the earth as he crawls under and out...

SUDDENLY, THE BEAM BREAKS IN HALF...AND THE BANGING STOPS.

Jack freezes. There is nothing protecting the door now. He digs at his hole as fast as his hands can move, clearing the dirt behind him....Digging and digging until;

WOLF'S PAW BREAKS THROUGH JACK'S HOLE AND GRABS HOLD OF JACK'S THROAT...JACK can't breath. He grabs hold of the paw and tries to pry it open. Meanwhile, WOLF'S OTHER PAW IS QUICKLY DIGGING around the arm that holds Jack to make the hole big enough to pull him out...JACK BEATS AT THE PAW ON HIS THROAT UNTIL FINALLY HE MANAGES TO GET HIS TEETH ON IT AND BITES DOWN HARD!

WOLF SCREAMS IN PAIN and for a split second, relaxes his grip. Jack seizes the moment and PULLS HIS HEAD OUT OF THE HOLE, BACK INSIDE THE SHED. He kicks and pushes all the dirt back into the hole as he races against Wolf's tremendous strength and digging further into the shed.

Jack rises and runs to the front door, trying to bang it open. He looks back and SEES;

WOLF'S FULL ARM, UP TO HIS SHOULDER, IS NOW THROUGH. THE SECOND ARM COMES THROUGH and BOTH PAWS grab into the wall, as if Wolf were on his back and trying to slide his way under.

JACK STARTS DIGGING AGAIN, THIS TIME UNDER THE DOOR which has a much wider space to begin with between the ground and the door. WOLF 'S GROWLING SEEMS TO BE GETTING CLOSER AND LOUDER... Jack digs and digs and digs until;

A BEAM OF LIGHT ENTERS THROUGH THE HOLE as he breaks through to the other side. IT IS THE SUN. But Jack pays no attention. he keeps digging until he notices that; WOLF'S GROWLING AS STOPPED. The silence is even more frightening. He slowly turns his head, expecting to see Wolf standing menacingly above him and sees:

AN EMPTY SHED. The two arms of Wolf that has broken through are gone. Suddenly, the shed is filled with THIN STREAMS OF SUNLIGHT as THE DAWN BREAKS THROUGH.

He listens for Wolf but hears nothing. Then, very gently;

WOLF (O.S.)
Jack?

JACK
AAAAHHHH!

Jack jumps back from the door, shaking. Wolf sounds like his old self - standing on the other side of the door.

WOLF (O.S.)
It's Wolf, Jack. It's me again.
It's all over. All over. You O.K.?

Jack kicks the door in anger.

JACK
YOU SON OF A BITCH!

WOLF (O.S.)
It's O.K. Jack...It's all over.
It's all over...You done good.

Jack hears this and starts laughing and crying uncontrollably.

CUT TO:

EXT. INTERSTATE - DAY.

An eighteen wheeler drives by the ILLINOS BORDER - with JACK and WOLF hitching a ride on the back...

CUT TO:

EXT. INTERSTATE - DAY.

Jack is trying to hitch a ride as Wolf sits on the roadside.

WOLF
Wolf hungry.

Jack glares at him.

JACK
Do me a favor? Don't ever say that
to me again, O.K.?

WOLF
I'm sorry Jack. But the end of the
Changes the most strong...I forgot
to remember that.

JACK
Yeah well...Why don't you forget
you're hungry for a while so
I don't have another heart attack.

Wolf feels badly for behaving as he did. The sound of a car lifts his head. Jack looks too, first hopefully, then with dread;

JACK
Shit...It's the police.

WOLF
Who?

A POLICE CAR is making tracks right for them...

WOLF
Should we run?

JACK
No..no..that'll make it worse.
I got tell'em some story though.
Just let me do the talking O.K.
Don't say anything and no matter
what - don't get excited.

The police car stops on the opposite side of the two lane road. TWO IMPOSING POLICEMEN with sunglasses get out.

POLICEMAN ONE
You boys lost?

JACK
Uh...Not really..uh..we're on
our way to visit my Aunt in
Springfield and uh....we lost
all our money for the bus.

POLICEMAN ONE
Don't you know hitchikin is
against the law?

POLICEMAN ONE
(Jack doesn't answer)
Why ain't you two in school?

JACK
We...that is...my cousin here
got kicked out on account of
he's a little slow in the head and uh...
he's the one going to live
with my aunt and there was no one
to bring him but me so...

The first policeman looks at the other, then back at the two;

POLICEMAN ONE
O.K. Get in the car.

JACK
But why? We..

POLICEMAN ONE
Just get in the car.

He grabs Jack by the arm and immediately, WOLF GRABS HIS HAND AND PULLS IT OFF.

POLICMAN
Why you-

He pulls out his blackjack and cracks Wolf on the side of the head with it. Wolf goes down. The other POLICMAN DRAWS HIS GUN and aims it at Wolf and JACK SCREAMS;

JACK
Hold it! Hold it! It just doesn't
understand O.K...It's all right...
(kneels to Wolf)
It's all right...Come on.

Jack carefully leads Wolf to the car. When Wolf arrives at the backseat, the SMELLS HIT HIM AS BAD. He recoils but Jack holds on firm.

JACK
Don't do this...Not now.

POLICEMAN TWO
Don't do what? What are two talking
about?

JACK
He gets car sick...upchucks all the time.

POLICEMAN TWC
He tosses it in my car and it'
be the last ride he ever takes

Jack guides Wolf into the backseat.

POLICEMAN
You boys got a few surprises
Gonna get some sunlight in

Jack doesn't understand...But it frightens h..

CUT TO:

EXT. CAYUGA MUNICIPAL BUILDING - DAY.

Establishing shot as police car drives up front.

CUT TO:

INT. JUDGE'S OFFICE - DAY.

JUDGE FAIRCHILD, a mass of wrinkles and dyed black hair, behind his desk in a room full of stale cigarette smoke. is reeling from the smell. Jack has to pratically hold h

JUDGE
An aunt you say? In Springfield.

JACK
Yes sir. Her name is..Helen Vaughn.

JUDGE
I see...And he's uh....simple minded you

JACK
Yes sir.

JUDGE
You been drinking boy?

Jack shakes his head. The Judge motions for Jack to com to him and breath in his face.

JUDGE
No...But that's the only thing
you're telling the truth about,
isn't it?

JACK
I'm sorry we were hitching. We
don't usually. he's just that he hates-

JUDGE
This ain't about hitching boy.
That is not the issue. The issue
is you two boys are on the roads
by yourself, coming from nowhere
and going nowhere - real targets
for trouble. Now we have here in
this county, what we think is a
most unusual facility - state approved
and state funded mind you - which
might have been set up expressly for
the benfit of boys like you. It's
called the Sunlight Gardener Scripture
Home for Wayward Boys. That's the
very same Sunlight Gardener who talks
on the television and radio...
(Jack and Wolf show no recognition)
You mean you two never heard of
Sunlight Gardener? Why he's the most famous
thing we got around here. Gardener
takes young fellows in trouble, some
pretty tough cases, and in no time
has 'em down on their knees. Why he's
a regular miracle worker old Gardener.
He so selfless and dedicated to his work
that, well, everytime we find a couple
a lost souls like yourself, Rev Gardener
sees fit to repay us with a small
gift...what you might call a finders fee.

The two policemen laugh to themseleves at this remark.

JACK
Listen, it's urgent we get to Springfield.
People are going to be wondering-

JUDGE
I doubt that. But as soon as you two
are on your way to the Sunlight
School, I'll call up Springfield and
try to contact this...Helen Vaughn of yours.
(he looks at Wolf silently)
How old are you?

Wolf looks to Jack and Jack says quickly.

JACK
Sixteen.

JUDGE
And you.

JACK

Twelve.

JUDGE

Oh, I would have taken you for several years older. All the more reason for seeing you get help now before you get in real deep trouble...

(to policeman)

Wouldn't you say Franky?

POLICEMAN

Amen.

CUT TO:

EXT. SUNLIGHT GARDENER SCHOOL - DAY.

Set in the middle of farmland country, The SUNLIGHT SCHOOL looks more like a prison; tall brick buildings with barred windows surrounded by walls topped with barbed wire and shards of glass. TV camera monitor the large iron front gate as the police car drives up. A click is heard and the gate opens for them.

CUT TO:

INT. CAR

Jack looks at the place with foreboding. He notices that Wolf has rapped his own hand tightly around Jack's. He then looks out the window to see;

POV

BOYS IN THE FIELDS putting down their tools to see the newcomers. The Boys look pale and thin, with dead eyes.

CUT TO:

EXT. SUNLIGHT SCHOOL; FRONT STEPS - DAY.

The car pulls up and parks. The policemen get out and open the back doors.

TWO STIFF, MILITARISTIC YOUTHS exit onto the front porch, like haughty mastiffs leading the way for their master. Both wear WHITE TURTLENECKS with a trangular name tag. The first youth's name is SINGER. The second is BAST.

Jack feels as if he's seen them somewhere before.

A moment later, SUNLIGHT GARDENER exits - white hair, white

suit, white shoes, white wavy scarf and sunglasses. He removes the sunglasses and looks straight at Jack.

Jack almost faints. He recognizes this man immediately. SUNLIGHT GARDENER IS OSMOND'S TWINNER; the leader of the Hitler Youths from the Territories that killed the woman in the marketplace. And SINGER and BAST are twinners of two of Osmond's Henchmen. Singer is a blond wiry snotnose. Bast is a musclebound menace, as big as Wolf.

Jack tries desparately to not let on what he knows.

GARDENER
(smiling and genial)
Well, well, well..where would we be without the efforts of Officers Williams and Jennings, hmmmm?

WILLIAMS
Afternoon Reverend.

GARDENER
Is it the usual sort of thing or are these two bold fellows actually engaged in criminal activity?

WILLIAMS
Vagrants. We found'em hitchin on 94. Refused to give their right names to Judge Fairchild.

Gardener steps closer to Jack and Wolf.

GARDENER
Names...names...and what might be the names you two gentlemen are currently using?

JACK
I'm...Jack...Jack Parker.

GARDENER
Jack Parker..
(looks at him curiously)
Have we met before Jack Parker?

JACK
(tenses)
No.

GARDENER
Hmmmm...

GARDENER
(to Wolf)
And you..what is your name?

Wolf looks to Jack who nods his head.

WOLF
Wolf.

GARDENER
Wolf? Wolf what or rather what Wolf?

JACK
Philip...Philip Wolf.

GARDENER
Ah...Well Mr. Wolf and Mr. Parker -
Have you been bad boys? Have you
been very bad boys?

JACK
No. We were just hitch-

GARDENER
Welcome to the Sunglight Gardener
School. We'll see to it that you get
very special attention. Singer! Bast!
Show these two gentlemen to their
rooms and get them outfitted.

SINGER
Come on.

Singer reaches for Jack and Bast reaches for Wolf, grabbing them by the arms. As they are led into the school, Gardener adds O.S.

GARDENER (O.S.)
Jack Parker.

They stop and turn to Gardener.

GARDENER
There must be a reason Jack Parker
why you look so familiar to me.
Have you ever been in trouble before?
(Jack shakes his head)
Oh well...I'm sure it'll come to me.

Jack and he exchange glances. Gardener clearly thinks he knows him but just as clearly, doesn't remember how. (Not all Twinners are aware of having Twinners). Jack is relieved when Singer pulls him inside.

CUT TO:

INT. SUNLIGHT_GARDENER SCHOOL - DAY.

Singer leads them down a hallway.

SINGER
You are now wards of the state
of Kansas and that's what you'll
be for the next thirty days, unless
you decide to stay longer.

JACK
Decide?

SINGER
Yes. Over sixty percent of our kids
are here voluntarily.
(He stops and turns on Jack)
This is a good place to be and
if I ever hear you ranking it
I'll pound the shit out of you.
You hear me?
(Jack nods)

Singer stops by a large wooden table with a cupboard behind it.
He opens a cupboard, taking out uniforms, shoes and bibles;

SINGER
All right. You two will be bunkmates.
Our day starts at five in the
morning when we have chapel. Fieldwork
goes until seven then breakfast.
Back to the field until noon
then lunch plus Bible readings.
There's more work after lunch for which
you will be paid an hourly wage set
against the cost of you room and boarding.
It comes to about fifty cents an hour.
Sundays are spent in the chapel, except
for the time when we actually broadcast
the Sunlight Gardener Gospel Hour.

By this point, Gardener has meandered over to the foursome -
his eye clearly on Jack.

SINGER
Now, empty out your pockets right here.

WOLF
(mumbles, as if by rote)
Right here and now.

SINGER
EMPTY YOUR POCKETS! I WANNA SEE IT ALL.

GARDENER
Personal possessions tend to tie our boys to the past, we've found. Destructive. We find this is a helpful tool. We will employ a strip search if necessary.

Jack knows he's cornered. He reaches in his pockets and pulls out the remaining dollar and change. He then Lifts his shirt and pulls out the BLACK BOOK, which Singer grabs immediately;

SINGER
What's this!?

GARDENER
(grabbing it from him)
Do you write Jack Parker?

JACK
Uh...yeah it's...it's sort of like a story I keep writing only I don't have an ending.

GARDENER
(looking it over)
Well...perhaps we can help you with that.
(Throws book at Singer)
Put that in my office for safe keeping.

BAST
(referring to Wolf)
Does he have anything in his pockets?

JACK
He doesn't have anything!

Jack quick, protective response makes Singer suspicious.

SINGER
(to Wolf)
You holding?

Wolf doesn't understand what he means. Singer moves to grab his pockets but Wolf flinches away.

SINGER
He's holding I bet! This dummy's holding I know it.

SINGER
The police never searched him! This is incredible! They're gonna look like morons.

BAST
If you don't empty your pockets onto the table, I'm going bust your head on it instead.

JACK
Do it Wolf.

Wolf is so confused. He begins to empty his pockets of PRETTY LITTLE COLORED STONES. Singer jumps the gun;

SINGER
Pills! He's got pills.

GARDENER
(picking up the stones)
Don't be an idiot Sonny.

Gardener walks off. Singer is furious he looks foolish.

CUT TO:

INT. DORMITORY - DAY.

Singer and Bast continue their escort down a stone block corridor and stop in front of a door with peeling paint. Singer turns to Jack and SLAPS HIM HARD ACROSS THE FACE. Wolf is alerted;

WOLF
Jack!

JACK
(calming him)
I'm O.K. Wolf.

SINGER
You ever make me look like a jackass again and I'll hurt you. You make me look like a jackass in front of the Reverend again and I'll kill you.

He opens the door. Jack and Wolf shuffle in. Wolf is steaming but holds himself back.

CUT TO:

INT. DORMITORY CELL - LATE AFTERNOON.

A bunk bed sits in the corner, dividing two metal bureaus. A signal, tall window with bars looks out over the back property. The door slams shut and Wolf is immediately claustrophobic. He migrates to the window. The bars form shadows on his face. He and Jack look outside;

POV

Sitting all by itself in the back of the dormitory, is a TALL IRON BOX, large enough to fit a full grown boy.

Jack has a bad feeling about it. Looking out, Wolf simply says;

WOLF
Wolf can't stay here Jack.

JACK
I know.

WOLF
This is a bad place. Wolf shouldn't be in this place. Get bad mind. That white man. He kills Jack... just like his Twinner.

JACK
He doesn't know his Twinner, does he?

WOLF
Not yet. But they are strong in each other. Have same memories. Same hatred. Same evil. We have to get out.

JACK
We will, I promise. Not today. Not tomorrow. I have to work it out. But soon.

WOLF
"The Sunlight in the Blasted Lands" I think that's where we are Jack. That's where we are.

CUT TO:

INT. DORMITORY CELL - MORNING.

It is almost dawn. Wolf is asleep on the bottom bunk. But Jack is awake with a notebook and pen in his bed.

ANGLE ON NOTEBOOK;

Jack has written the words from his dream FASCINIUM ... PENES ... THESAURUS. He whispers to himself;

JACK
I known what a thesaurus is but...
what does it mean? What language is this?

C.U. on BELL in corner of ceiling. IT RINGS LOUDLY at 5:00 AM. Wolf awakens in terror and STARTS SCREAMING....
Jack jumps off the top bunk and tries to calm him down but Wolf paces with his hands over his ears to dull the deafening sound. Wolf starts pull at the bars on the windows.

JACK
Wolf! Stop it! Please!

O.S. BOYS in the adjacent rooms start yelling;

BOYS
SHUT THAT DUMMY UP!

The ringing stops. SILENCE. Wolf collapses, holding his head and his shakes. Jack kneels down to him an whispers;

JACK
Now listen to me! If we're going
to get out of here, you've got to
get a hold of yourself. You can't
flip out on me.

WOLF
I don't know Jack. I don't know.

JACK
Listen! You want that guy Singer
to slap me around again?

WOLF
NO! Somebody should slap him around!

JACK
NO! That'll make everything worse.
Just try to remember - they'll
hurt me if you act up, O.K.?
So ... try and have good mind, O.K.
Not bad mind...Will you try?

WOLF
(tears in his eyes)
I'll try.

CUT TO:

INT. MAIN FLOOR CORRIDOR - MORNING.

Jack and Wolf walk down a long corridor in the midst of the other "inmates". Everyone is heading for the dining hall. They enter through two big doors into a massive dining hall with rows of tables and benches. Morning light streams in through tall, Victorian windows. Wolf immediately smells food and his lead by his nose to a place closest the kitchen. Jack follows.

GARDENER ENTERS with his entourage and steps up to a small podium at the far end of the hall. A THIRD HENCHMEN, CASEY, takes care of all the technical equipment. He turns on a microphone, taps it to test, then steps away. Gardener takes his place.

GARDENER
Good morning boys.

BOY
MORNING REVEREND GARDENER.

GARDENER
ARE THERE SINNERS IN THIS ROOM?

BOYS
YES.

GARDENER
DO WE HAVE OUR CONFESSIONS PREPARED?

BOYS
YES!

GARDENER
Very good.

His eye catches sight of Jack and he glares with anticipation.

GARDENER
Let us have a dozen confessions
before breakfast. No more. After
that Hector Bast here will lead
us in a prayer thanking the Almighty
for this day and our food. But it
is important to remember today
as any other day, that what we
need more than food for our bodies -
is food for our souls. And what
is the best nourishment for our souls?

BOYS
DISCIPLINE! ORDER! OBEDIENCE!

GARDENER
Amen! Who would like to start?

Several hands shoot up. Jack is impressed by how eager the boys are to confess. Gardener was hoping Jack would raise his hand but knew better. He calls on a gawky, pimply teenager who stands;

GARDENER
Roy Owderfelt.

ROY
I stole ten bucks from my momma's purse last year. I took it and played it on the video games. It was the money momma put aside for the gas bill. Because of that they turned off our heat. And my brother got sick and had to go to the hospital with pneumonia because I stole that money.

GARDENER
Can Roy be forgiven?

BOYS
ROY CAN BE FORGIVEN.

GARDENER
Can anyone here forgive him?

BOYS
NO ONE HERE!

GARDENER
Who can forgive him?

BOYS
GOD THROUGH HIS POWER OF HIS ONLY BEGOTTEN SON.

GARDENER
Next...

Other hands shoot up. Jack's eyes move to the WINDOWS, which are all HEAVILY BARRED. He looks to the big doors to see that entrances and exits are always guarded by two Gardener goons, known as WARWICK and KEGGINS. Another boy starts confessing O.S. Wolf meanwhile can't stop smelling the food. His attention is drawn to the kitchen doors. Suddenly, BAST'S HAND comes smacking against his head;

BAST
Pay attention to the Reverend!

Wolf glare at him, but Jack gently touches his arm. Bast grins.

CUT TO:

EXT. DINING HALL - DAY.

Wolf and Jack are exiting when suddenly, JACK IS SHOVED FROM BEHIND SO HARD, that he falls and bangs his head on the floor. Singer, Bast and Casey exit behind him. Wolf is about to pounce when Jack calls;

JACK

NO Wolf!

BAST

No, go ahead Wolfie. Don't listen to him. Go on...Try me.

SINGER

Leave the dummy alone. He's just the body.

(kneels to Jack)

This here's the head. The Reverend says he knows you but you ain't talking. He's put me in charge of jogging your memory.

Sick of taking this himself, Jack lets some of his sarcasm out;

JACK

Your parents must be real proud. How are Eva and Adolph?

SINGER

(Too stupid to get it)

Those aren't my parents names, you dickbrain.

JACK

My mistake.

Singer is clearly intimidated. Jack is clearly smarter.

SINGER

Don't push me, asshole. You better just watch your step.

He turns away when Jack adds;

JACK

Hey Singer...

Singer turns to him. Jack stares him dead in the eyes with a force and strength we have yet to see from him.

JACK
Maybe you should watch out for me.

We can see Singer is almost scared by this, being a true coward deep down. Bast is enraged by Jack's insolence and moves to rough him up but Singer stops him.

SINGER
Wait. Not here. Later.

They move away leaving Jack and Wolf.

CUT TO:

EXT. THE FIELDS - DAY.

Jack and Wolf are amongst the other boys, clearing ground, hauling rocks, breaking earth with picks and shovels.

Jack is always on the lookout. He scans the grounds; the walls, the wire fences, the electronic cameras, the night spots. And Singer, Bast, Warick and Keggins who are always around.

CUT TO:

INT. KITCHEN - DAY.

On kitchen duty, Jack is behind a large sink washing dishes in steaming water. He rubs the plates and casually looks up to the windows above the sink. THERE ARE NO BARS ON THESE WINDOWS. Jack makes a subtle mental note.

WARICK enters the kitchen and SHOUTS;

WARWICK
NIGHT CHAPEL! EVERYBODY DOWNSTAIRS!

CUT TO:

INT. THE CELLAR CHAPEL - NIGHT.

A TV STUDIO with velvet trimmed pews. To the left of the stage is a glassed-in techinical sound booth manned by Casey. On the stage is a GIANT GOLD CROSS which serves as a backdrop.

The boys file in and take their seats. Gardener enters, adorned like a humble prophet. He wears a simple smock and no shoes. He takes his place at the podium and looks out at his flock.

He spots Jack and Wolf at once. He stares at them dead-eyed, until CASEY GIVES HIM THE SIGNAL AND HE IMMEDIATELY BECOMES ANIMATED in front of the cameras;

GARDENER
"Fret not thyself because of evildoers. Neither be thou envious against the workers of inequity. For they shall be cut down like the grass and wither as the green herb....For evildoers shall be cut off! but those that wait upon the Lord, they shall inherit the Territories."

Jack listens with growing apprehension.

GARDENER
Do you understand what this lovely song, Pslam 37, means boys?
(Clearly they don't)
(suddenly, shockingly)
IT MEANS DON'T SWEAT IT!
Now you know what that means, don't you?

BOY
YEAH!

GARDENER
OH YEAH! DON'T SWEAT IT! NEGATIVE PERSPIRATION! It says you don't have to WORRY about evildoers. You don't have to WORRY about the workers of sin and inequity. This Pslam says if you WALK with the Lord and TALK with the Lord EVERYTHING'G GONNA BE SO COOL... Do you understand that boys!

BOYS
YEAH! AMEN!

GARDENER
Naw, you don't have to fear that kid who wants to show you the dirty picture books! You don't have to fear that boy who says just one toke on just one joint won't hurt you and you'll be a sissy if you don't take it! Oh NO! CAUSE WHEN YOU GOT THE LORD, YOU GONNA WALK WITH THE LORD, AM I RIGHT?!

BOYS

YEAH!!

GARDENER

I CAN'T HEAR YOU, AM I RIGHT!?

BOYS

YEEEAHHHH!!

GARDENER

But be on the look out! Because we have enemies. Oh yes, they're out there. We have our enemies. Twice the State of Kansas has tried to shut me down! They can't stand to think of me down here at the Sunlight Home teaching my boys to love Jesus and love their country! It makes'em mad but you wanna know something boys!? We don't just make'em mad...WE MAKE'EM SCAARRED!

BOYS

YEAH! AMEN!

GARDENER

Let'em send down their spies to plant garbage under our kitchen counters and cockroaches in our flour. Let'em start their vile rumors that my boys are beaten. ARE YOU BEATEN!?

BOYS

NO!

GARDENER

They sent down some smart news reporters from some them radical humanists to do a hatchet job on the Sunlight Home. But we outsmarted'em, didn't we boys? They didn't find one boy chained or in confined in a strait jacket or with his head shaved, like they heard in town from some of them School Board Jackals. Most they could find was some boys who said they got spanked and THEY DID GET SPANKED - I'd testify to that myself before the Throne of the Almighty with a lie detector on each arm because the Book says if you SPARE the ROD, you gonna SPOIL the CHILD and if you believe that, you gimme a hallelujah!

BOYS

HALLELUJAH!

GARDENER

They found HAPPY boys! They found HEALTHY boys! The Lord PROTECTS those that love him and the Lord is not gonna let a bunch of dope smoking radical humanists who tattletaled to those so-called news people tear us down! I heard the lies on that TV show and I knew who spread'em cause when you've fed a boy and held him in your arms when he cries for his momma at night, I guess then you you know his voice even when they try and cover his face with some fancy tech-no-logical de-vice!

(staring at Jack)

Those boys are gone now. May God Forgive them. Because I cannot. For I am just a man. And I will protect this flock. I set those evildoers out - into the Territories, where they shall not be fed - but may in fact be eaten up by trees that walk like beasts in the night through the Blasted Lands.

Jack and Wolf know that this fancy imagery isn't just imagery.

GARDENER

Let us pray.

GARDENER bows his head and BEGINS TO PRAY IN LATIN. Within this prayer, HE UTTERS THE PHRASE "FILIUS REGIS", meaning ROYAL SON.

Upon hearing the phrase, JACK PERKS UP. He remembers it from the passage in the Book of Good Farming. Recalling the three words were a language he didn't understand. Until now.
He mumurs to himself;

JACK

Latin. It's Latin.

CUT TO:

INT. DORMITORY ROOM - NIGHT.

Jack is awake in his bunk memorizing the words; THESAURUS PENES....FASCINIUM...

.CUT TO:

EXT. FIELDS -- DAY.

Jack and Wolf are toling in the fields when Singer approaches.

SINGER
Parker!
(Jack and Wolf stop working)
These books just arrived for the Reverend.
(hands Jack a package)
Go deliver them to his office.

JACK
But I don't know where it is.

SINGER
It's down the basement opposite the chapel. You'll find it. Move it.

As Jack moves, Wolf starts to follow.

SINGER
I said Parker, idiot. Not you!

Wolf wants to follow but Jack motions that it's O.K. and exits. Wolf doesn't like this.

CUT TO:

INT. GARDENER'S BASEMENT OFFICE - DAY.

A circular room with no windows. It is lined with curved bookcases. A giant ornate desk takes up half the space. Jack cautiously opens the door.

JACK
Hello? Anybody here?

Jack enters to the empty room. He takes in the books and paraphenalia. He heads for the desk to place the books down. He sees a phone and is tempted to call his mother, but thinks twice. He turns to leave when he gets an idea. He searches the bookcases for a LATIN/ENGLISH DICTIONARY. He searches quickly and with great trepidation. He finger skims the larger books until it hits upon a LARGE GREEN FOLIO EDITION OF A LATIN/ ENGLISH DICTIONARY. He attempts to pull the book out when HIS EYE CATCHES SOMETHING ON THE SHELF ABOVE THE BOOK, THAT CAUSES HIM TO FREEZE IN TERROR;

IT IS A FRAMED PHOTOGRAPH OF THE REVEREND SUNLIGHT GARDENER

AND MORGAN SLOAT, standing on either side of EX-KKK MEMBER and Presidential hopeful, DENNIS TULLY (we have seen his picture on the news broadcast and the newspaper front page)

Jack is speechless. he reaches for the photograph when suddenly; SLAM! He spins around to find;

BAST and SINGER standing with their backs to the closed door.

SINGER
(meaning the office)
I see you found it. As long as you're here, The Reverend thought it might be a good time for us to work on that little memory problem of yours.
(Jack shakes with fear)
Unless of course, you've got plans.

CUT TO:

INT. DORMITORY ROOM - LATE AFTERNOON.

Wolf waits anxiously in the room for Jack to return. Jack opens the door and walks in very slowly. Wolf jumps up;

WOLF
I been waiting for you. Everybody at dinner. But I wait for you. I thought it be better to...

Jack collapses in Wolf's arms.

WOLF
JACK!

He turns Jack and sees blood coming through his shirt. He lifts the shirt to see that JACK HAS BEEN BEATEN ON THE BACK with a large stick or even a whip. He carries Jack to the bed and places him down with great care.

JACK
It looks worse than it is.
I don't think I'll go to dinner.
You go ahead.

Wolf's eyes go mad with rage. Jack tries to dissuade him.

JACK
No Wolf...Please. Don't do anything.
Really. It's O.K. They'll give up on this eventually. I just gotta stay outta there way that's all, I-

WOLF

NO!...No more.

He heads out the door as Jack screams;

JACK

WOLFF...NOOO....!

CUT TO;

INT. CORRIDOR - SAME TIME.

Wolf storms down the corridor with one goal in mind.

CUT TO:

INT. DINING HALL - SAME TIME.

Wolf enters the dining hall and walks straight to Bast and Singer's table. They look up and before they can make a smart remark, WOLF LIFTS SINGER BY THE SHIRT COLLAR AND FLINGS HIM AGAINST THE NEAREST WALL. Gardener jumps up and makes a beeline for the exit. Bast is immediately on his feet and SWINGS A LEFT HOOK, BUT WOLF CATCHES IT AND SLOWLY BEGINS TO SQUEEZE...

WOLF

Never....

The bones in Bast's hands crack as the other henchmen decide not to intefere - since Bast is the biggest but Wolf is stronger.

WOLF

Never...
(The hand cracks. BAST SCREAMS)
NEVER HURT THE HERD!

Bast collapses as GARDENER RE-ENTERS CARRYING A SYRINGE.

GARDENER

Hold him down!

The henchman look at him like he's nuts, but he scares them;

GARDENER

HOLD HIM I SAID!

Six of the henchmen jump Wolf, each taking an appendage. Wolf struggles and almost breaks free but not before GARDENER STABS HIM WITH THE HYPO and WOLF BEGINS TO WEAKEN FROM THE DRUG.

WOLF

HHOOOOOOOOOWWLLLLLLLL!

CUT TO:

INT. DORMITORY ROOM - SAME TIME.

Jack hears the cry. WOLF HOWLS AGAIN, only this time it sounds as if he's being moved. Jack rushes to the window;

POV

WOLF, being dragged by the six henchmen, IS BEING LOCKED UP IN THE IRON BOX in the back of the dormitory.

JACK

NOOOOOOOO!!!....

Jack tries to run out of the room but falls - his wounds being too painful. His head reeling, Jack passes out.

CUT TO:

INT. DORMITORY ROOM - NIGHT.

Jack is awakened by WOLF'S HOWLING. With his entire body throbbing, he moves to the window to look out at the box. He starts to cry for his friend, when he notices a change in Wolf's cry - THE HOWLING HAS AN OCCASIONAL GROWL.

CUT TO;

EXT. THE IRON BOX - NIGHT.

THE BOX starts to SHAKE from inside. As if Wolf were banging his enormous frame back and forth. HE LETS OUT A LONG, SINISTER GROWL...

CUT BACK TO;

JACK; who is clearly worried by the change in sound. The door to his room opens behind him. He turns to find;

GARDENER standing there with two other henchmen.

GARDENER

Will he stop that howling?

JACK

I don't know.

GARDENER

You can stop it, can't you?

JACK
No. I can't.

GARDENER
Oh come now. Smart boy like you. You're not thinking...Tell me who you are and I'll let him out.

Jack is torn. Wolf howls and growls and shakes in fear and rage. But Jack can't tell Gardener. If he does, his mother is as good as dead.

JACK
(holding back tears)
I have told you. I'm nobody. We've never met.

Gardener flares up momentarily, then sweeps out of the room, followed by the two henchmen who slam the door shut. Jack turns back to the window and cries to himself.

CUT TO;

INT. DORMITORY ROOM - NIGHT.

Jack is asleep on the bottom bunk. O.S., we hear the door open and shut. Jack stirs and slowly opens his eyes to see;

WOLF standing above him near the bed.

JACK
WOLF!...WOLF, are you all right...

WOLF
I'm tired Jack...I'm very tired.

Jack gets up and eases Wolf down on the bed. Wolf looks awful-weakened, pale, somehow diminished. Jack helps him off with his shoes.

WOLF
How long was I in there?

JACK
Two days...

WOLF
How is your back?

JACK
It's fine. Really...I don't even-

He stops as he pulls off Wolf's shoe. Because on Wolf's ankle and lower calf, HE SEES A THIN LAYER OF HAIR THAT WAS NOT THERE TWO DAYS AGO. Jack gets worried.

JACK
Wolf! Is the moon full? Are the Changes-

WOLF
No...It's not the time of the Changes.
But I started to change anyway. I did.
I was so mad...I was so, scared
Did I scream alot?
(Jack nods)
Sometimes, a Wolf can make the changes
come all by themselves - if he gets
so mad, and screams so long.
(He pats Jack)
Don't worry. It'll go away.

JACK
Listen, I have an idea. As soon as
you feel better - we're going to try and
flip over. Remember when you gave
me that medicine?...Well it almost
happened that time. Uncle Tommy said
it's all about imagination and I think
if I..I could imagine flipping, if
I did that hard enough, it might work.

WOLF
O.K...But the Territories might be
worse. Remeber the Blasted Lands?

JACK
We have to take that chance
(then, starting to cry)
I'm so sorry Wolf. I...I couldn't
tell him. He knows Morgan, and he'd -...
My mother Wolf. She's dy-...she's...

WOLF
Sssshh Jack. Wolf knows. Right here
and now.

Wolfs takes Jack's hand gently into his. Jack lays his head down on Wolf's arm.

CUT TO:

EXT. SUNLIGHT SCHOOL - DAY (A WEEK LATER)

A rainy, sunless day. Wolf works alone outside, lugging large

bags of garbage.

CUT TO:

INT. BATHROOMS - DAY.

Jack works alone, cleaning toilets when the LOUDSPEAKER GOES ON;

GARDENER (V.O.)
Boys! This is Reverend Gardener.
I have just been given some wonderful
news and I wish to share it with
all of you...

JACK
Be still my fucking heart.

GARDENER (V.O.)
As you know, Reverend Gardener has
been a staunch supporter of someone I
and many faithful democratic Americans
believe to be the only hope for
the purification and revitalization
of these United States, Presidential
Nominee Dennis Tully.
(Jack listens carefully)
Mr. Tully is one of most ardent supporters
and he has asked me to be the
Keynote Speaker at a fundraising
benefit in his honor in Los Angeles
next Monday evening. I therefore will
be flying to Los Angeles California directly
after this tomorrow night's broadcast.

Jack is intrigued by the mention of a ticket to L.A.

GARDENER
In addition, on tomorrow night's
broadcast, I will have a guest speaker.

Stopping, Jack knows what he's going to say before he says.

GARDENER
A man who has also been a benevolent
and generous supporter of the Sunlight
School as well as Mr. Tully largest
fundraiser. Mr. Morgan Sloat.

CAMERA STARTS SLOW TRACK INTO C.U. OF JACK.

GARDENER
Mr. Sloat and I will then proceed to

GARDENER
L.A. together to continue our battle against ignorance and deceit, like the Holy Crusaders of yore.

WOLF (O.S.)
You almost finished Jack?

Jack jumps. Wolf stands socking wet in the doorway. But Jack is glad ot see him.

JACK
Close the door Wolf.

As Wolf closes the doors, Jack checks out the stalls. He chooses one and enters. Wolf follows him in.

WOLF
What we doing Jack?

JACK
We're gonna try and flip.

WOLF
Now?

JACK
Now...Tomorrow may be too late.

He loses the stall door. Jack and Wolf face each other over the toilet.

JACK
We're on the first floor so we should be O.K...

WOLF
How we going to do it?

JACK
I don't know. Uncle Tommy said you didn't really need the juice. Just use your imagination...Let's try.
(Wolf nods)
Hold my hands.
(Wolf does)
And...let's close our eyes.

They do...Jack begins to speak out loud.

JACK
O.K...Want to get back! Want to get

JACK
back! Wolf help me.

WOLF
I do! I will if I can! Wolf!

JACK
Here and now.

WOLF
Right here and now.
(imagining)
I'm opening the juice bottle. I can smell the burnt leaves. Burnt leaves just like Dad...I tip the bottle and put some onto the finger. I put my finger to my forehead...
(He lets go of Wolf and lifts his finger)
And I rub in the juice...In my mind I'm rubbing in the juice, right here and now...

C.U. OF JACK...as ISOLATED SURREAL IMAGES FLOAT BY the screen, reminding us of his imaginative ability as a five year old child; the bottle of juice, the Flying Men, the beautiful Territory sky.

JACK
...I can smell it. I can feel my head getting dizzy. It's not a trick. It magic...It's not make-believe. It's real...I'm spinning. I'm travelling... I'm moving through to the other side...

CAMERA ANGLES ON JACK and WOLF'S FEET, as the TILE FLOOR beneath them begins to turn into DIRT...

JACK (O.S.)
We're moving Wolf. It's working. I can feel us moving through. I can smell the Territories..I can smell-

CUT TO:

THE TERRITORIES

EXT. THE BLASTED LANDS - NIGHT.

Jack and Wolf are horrified by what they see;

THE SKY LOOKS LIKES IT'S ON FIRE. THE EARTH IS POTTED AND ALL DUG UP, LIKE A NUCLEUR BOMB HAD STRUCK. EVERYTHING IS BLACK AND CHARRED. NO TREES. NOTHING GREEN. NO HILLS OR MOUNTAINS.

IT LOOKS LIKE A SCENE FROM DANTE'S INFERNO.

WOLF
The Blasted Lands.

Wolf holds on to Jack's hand and forces him to lay low on the ground so as not to be seen. From the ground they watch;

THE ENTIRE LAND IS BEING MINED. HUGE CRATERS OF EARTH HAVE BEEN DUG UP AND WORKERS CRAWL OUT, CARRYING GLOWING ROCKS OF RADIOACTIVE MATERIAL. THEY PUT THEM IN BARRELS WHICH ARE THEN MOVED BY A SECOND TEAM OF WORKERS TO A OMINOUS LOOKING FACTORY OF BLACK SMOKE AND TALL TOWERS. (IT IS THE SCENE OUT OF JACK'S NIGHTMARES)

Jack and Wolf are in tears as they watch;

THE WORKERS; Some are Territories people. Some are Priests. Some are BOYS FROM THE SUNLIGHT SCHOOL, as we can tell from their blackened white turtlenecks with the name tags. But what is most horrific about them is that, due to the radioactive nature of the material, THEY ARE ALL DEFORMED in some way. Huge blisters, miamed arms and hands, burnt off hair and skin. It is a nightmare of egological diaster. It is hell on earth.

The workers are ordered about by GUARDS that look like TWO-LEGGED BEASTS...Jack looks to one of them and recognizes him as; HECTOR BAST'S TWINNER - same expression, same eyes, same build. He is sure Singer and Casey are around as well.

JACK
We have to go back Wolf...We can't stay here either.

WOLF
Look what they've done. No wonder She's dying.

Jack grabs Wolf's hand and closes his eyes....

CUT TO:

OUR WORLD

INT. BATHROOM - DAY.

Jack and Wolf are lying on the floor of a stall, on opposite sides of the toilets with their faces on the floor.

GARDENER (O.S.)
Welcome home boys.

Jack and Wolf spin their bodies over to find;

GARDENER, flanked by SINGER, BAST, CASEY and a fourth henchmen will we call WARWICK. The henchmen stare in fascination at the "miracle appearance" they just witnessed through the open door of the stall.

SINGER
How did they do that?

BAST
They are devils.

GARDENER pulls out two hypodermic needles.

GARDENER
Yes my boys. That is exactly what they are.

CUT TO:

INT. GARDENER BASEMENT OFFICE - NIGHT.

Jack, tied to a chair, gradually begins to regain consciousness. AS he focuses he eyes his can make out GARDENER sitting behind his desk, dressed in his BROADCAST CLOTHES, with Singer and Bast on either side of the desk. Bast is holding a LIGHTER, he keeps flicking on and off.

GARDENER
Refreshed? You've been out for some time.

JACK
Where's Wolf?

GARDENER
He's quite taken care of. You needn't bother about him.

JACK
You didn't...kill him?

GARDENER
No, no...on the contrary, a young man with his strength could be a valuable soldier if he could be directed away from energies that confuse and leads him astray...Or perhaps it would be easier to eliminate the energies.
(He rises and crosses to Jack)
You've been to the Other Side that I hear so much. That place Mr. Sloat speaks of with such admiration.

GARDENER
(Jack is about to speak)
No need to deny it. My loudspeakers work as receivers as well. Your bathroom assignment was a well conceived scenario. I knew you would make no attempt as long as you remained in your room on the second floor.

He takes the LIGHTER FROM BAST'S HAND and walks to Jack.

GARDENER
I was speaking to Mr. Sloat, who will arrive here within the hour, and it just so happens he has been looking for a Jack by the name of Sawyer. Sound familiar?

Gardener lights the lighter. Bast and Singer appear at either side of Jack, untying his and forcing his LEFT HAND to stand out straight while the other holds his right arm back.

GARDENER
Since our plane leaves shortly after tonight's broadcast we-

JACK NOTICES A SUITCASE AND COAT waiting near the desk.

GARDENER
- are rather pressed for time and Mr. Sloat has asked that I proceed with this interrogation without him.

WOLF (O.S.)
HHOOOWWWWLLLLLLLL!

GARDENER
Oh not again.

JACK
Wolf? Where is...

A look a terrified realization comes over Jack.

JACK
Oh God. You put him in there again. You put him in that box?

GARDENER
(to BAST)
Go out there and quiet him down.

BAST

How?

GARDENER

(annoyed)

I don't know - throw him a Milk Bone. Figure it out!

Slightly chagrined, Bast makes a hasty exit. Jack is about to warn them, but stops himself. Wolf might be there only way out of this. Singer now holds both of Jack's arms foward, as he hunches over the back of the chair. Gardener returns to Jack.

GARDENER

Where are going Jack Sawyer?

(Jack doesn't answer)

Are the stories true Jack?

(Jack still doesn't answer)

Is there a Talisman?

Jack just stares at him blank eyed, until Gardener FLICKS THE LIGHTER ON AND BRINGS IT UNDERNEATH JACK'S HAND. JACK SCREAMS IN PAIN.

CUT TO:

EXT. SUNLIGHT SCHOOL.

JACK'S SCREAM BLENDS INTO WOLF'S HOWL. The Iron Box is shaking with a fury. CAMERA PANS IN SLOWLY AS THE HOWLS BECOME MORE LIKE GROWLS OF RAGE AND POWER.

CUT TO:

INT. DINING HALL - NIGHT.

Everyone tries to eat but is clearly distracted by the foreboding cries of Wolf. Bast enters and signals for his two henchmen, WARWICK and KEGGINS to follows him.

CUT TO:

INT. SUNLIGHT GARDENER'S BASEMENT OFFICE - NIGHT.

Jack has nearly pass out in pain. His left hand is burned. His face a ball of sweat. Gardener stand over him in frustration.

GARDENER

OPEN YOUR MOUTH YOU LITTLE BASTARD! You think I have time for this!? Morgan will be here and he'll make you talk or he'll kill you! Now

GARDENER
why let that happen - tell me about
- the Talisman and I'll let you go.
I'll tell him you escaped and
were killed. You can go back home
Jack. You and your mother can disappear
and Morgan will never find you.
Just tell me what I want to know.
Tell me what it is. Tell me
where it is!...Tell me...

Jack manages to focus his eyesight on Gardener. WOLF'S GROWLS AND THUMPING CAN BE HEARD O.S.

JACK
All right.

Gardener's eyes brighten.

JACK
But tell this scumbag shithead to let
go of him.

Singer pulls back his arms with a force but Gardener reprimands.

GARDENER
Let go...He can hardly move.

Reluctantly, Singer lets go. Jack then adds;

JACK
You sure you want him to hear this.

Gardener considers this and looks at Singer.

SINGER
He's bluffing.

Gardener looks back at Jack.

JACK
I've got nothing left to bluff.
You're my only way out.

Gardener consider this. Then, without looking at Singer.

GARDENER
Get out.

SINGER
But he's...!

GARDENER

GET OUT...NOW!

Enraged, Singer storms out of the room, slamming the door behind him. Jack then asks quietly.

JACK

You'll have to get my black book for me.

Gardener has a moment of hesitation, AS WE:

CUT TO:

INT. EQUIPMENT ROOM - NIGHT.

Bast is collecting WOODEN BATS and IRON BARS with his two helpers

CUT TO:

EXT. IRON BOX - NIGHT.

The door of the box is being slammed by WOlf from the inside with tremendous power. Wolf now sounds like a uncontrollable beast.

C.U. on the DOOR HINGE - as it gradually begins to break apart.

CUT TO:

INT. TELEVISION STUDIO/GLASS SOUND BOOTH - NIGHT.

Casey is preparing for the broadcast as an ANGRY SINGER enters the sound booth.

CASEY

What's going on? That dumb-

SINGER

Shut-up!

He sits in the booth like a petulant child. WOLF IS GROWLING AT THE TOP OF HIS LUNGS.

CASEY

Man, I wish he'd shut-up...

SUDDENLY, A GREAT BANG IS HEARD.....AND THEN SILENCE.

CASEY

Hmmm...I guess Bast gave him the message.

CUT TO:

INT. GARDENER'S OFFICE - SAME TIME.

Jack is sitting at Gardener's desk looking over the book, with Gardener looking over his shoulder - when they hear the BANG and then the silence. Jack pauses for a moment.

GARDENER
Never mind that! Get on with it!

But Jack knows in his gut, WOLF IS OUT. He stalls for time.

JACK
Do you have an atlas with a map of Oregon?

GARDENER
Oregon? It's in Oregon!

Jack nods, lying..Gardener rushes to his bookscases for an atlas.

CUT TO:

EXT. BACK ENTRANCE TO SCHOOL - NIGHT.

The back property is dimly lit. A light illuminates the IRON BOX and the property within ten feet of the building. In between these two, there is A STRETCH OF COMPLETE DARKNESS.

Bast, Warwick and Keggins exit from the school with bats and clubs, only to be stopped in their tracks by what they see;

THE DOOR ON THE IRON BOX HAS BEEN BROKEN DOWN...

WARWICK
Holy shit...He got out.

BAST
Check inside it anyway.

Warwick steps down and starts to cross the backyard to the box when O.S. - WOLF GROWLS IN THE DARKNESS. Warwick freezes. Bast and Keggins raise their weapons.

WARWICK
What was that?

BAST
Nothing! Go ON!

Bast and Keggins watch as Warwick walks further than the illuminated ten feet from the building and enters the dark patch of yard...

SUDDENLY THEY HERE A GROWL. There is a BLUNT SOUND and then a TEARING SOUND...and then SILENCE.

Bast and Keggins can see nothing. But they are terrified.

BAST
Warwick?...Go check it out.

KEGGINS
Fuck you.

Bast rams his bat into his stomach.

BAST
I said check it o-

THEY HEAR A THUMP. Bast and Keggins look to see;

A HUMAN ARM, torn from it's body, HAS BEEN THROWN OUT OF THE DARK.

Too paralyzed to move, they stand and watch as;

SLOWLY, OUT OF THE DARKNESS, WOLF EMERGES - his body completely covered in in hair, his mouth jammed with bloodied teeth, his human form nearly indistinguishable. Yet Bast can recognize the OLD WOLF in this monster and immediately fears retribution.

Wolf lunges for the doorway. A TRUE COWARD, BAST SHOVES KEGGINS at Wolf and makes his way into the school. KEGGINS FALLS INTO WOLF'S PATH AND SCREAMS...

CUT TO:

INT. TELEVISION STUDIO/SOUND BOOTH - SAME TIME.

Casey and Singer hear the scream.

CASEY
What was that?

Singer exits to investigate.

CUT TO:

INT. GARDENER'S OFFICE - SAME TIME.

Jack and Gardener hear the scream. They pause over the opened atlas. SUDDENLY, IT SOUNDS LIKE THE ENTIRE SCHOOL IN SCREAMING.

GARDENER
What the hell's going on?

JACK

(innocently)

Sounds like the dining room.

Gardener grabs his keys.

GARDENER

You wait here!

He rushes out of his office, closes the door and LOCKS IT!

CUT TO:

INT. DINING HALL - SAME TIME.

Singer enters the room which a mass of confusion and fear. Tables are being overturned, boys and trampling each other to escape. Singer tries to take command.

SINGER

HEY!...HEY WHAT'S...STOP THIS!

Kids run by. Singer grabs one by the gut, but the kid is so scared HE PUNCHES SINGER IN THE NOSE, causing it to bleed, and escapes. The dining hall empties and Singer HEARS A SCREAM. It is coming from behind the two swinging doors of the KITCHEN. He crosses to see what's happening. Stopping outside the door, he looks through the small circular glass window.

INTERCUT - INT. KITCHEN;

He sees WOLF cornering BAST on a counter top. Bast is brandishing a CLEAVER. Wolf is growling. Bast notices Singer through the window and cries out to him.

BAST

SINGER...HELP!...GET HIM!

WOLF SPINS HIS HEAD TO THE DOOR

SINGER TURNS WHITE WHEN HE SEES WOLF'S FACE AND TEETH.

Wolf growls as if to say, "I'll deal with you next". He turns back to Bast. Bast raises the cleaver but, WOLF LUNGES LIKE LIGHTENING, grabbing Bast by the throat with his jaw....The raised cleaver falls out of the dead Bast's hands.

Singer backs away in horror. He turns and runs smack into GARDENER.

GARDENER

What the hell's happening?

THE KITCHEN DOORS BURST OPEN.

CUT TO:

INT. GARDENER'S OFFICE - SAME TIME.

Jack has managed to remove the LATIN/DICTIONARY and is carefully, but quickly translating the THREE WORDS from the dream that will lead him to the Talisman. The dictionary lies open next the piece of paper with the three words.

ANGLE ON A PIECE OF PAPER and DICTIONARY. The Words FASCINIUM, PENES AND THEASARUS....Jack's finger skims the F-words and stops when he reaches FACCINIUM....HE READS THE DEFINITION ALOUD.

JACK
Fascinium....amulet, lucky charm,
(then)
Talisman.

CUT TO:

EXT. SCHOOL GROUNDS - NIGHT.

All the boys have fled the building and are running towards the front gates. Some boys are trying to squeeze through the gates. Other are climbing the walls and cutting themselves on the barbed wire and they try to escape.

CUT TO:

CORRIDOR OUTSIDE KITCHEN -

The hallway is completely empty as the school empties out. GARDENER and SINGER are piling tables and chairs to block the now closed kitchen doors. Wolf is banging from the inside to get out. SUDDENLY THE BANGING STOPS. Gardener and Singer stop to hear WOLF RUNNING BACK, AWAY FROM THE DOOR. They wait until they hear THE CRASH OF GLASS.

GARDENER
The kitchen! He's gotten out
through the kitchen windows..
You go lock the front entrance...
I'll lock the back..Then come back to
the basement. We'll lock oursleves in.

Singer runs down the corridor to follow orders. Gardener begins to run in the opposite direction when he passes the DOORWAY THAT LEADS BACK TO THE BASEMENT AND HIS OFFICE. He looks down the abandoned hallway he must cross to get to the back door and gets scared. He decides to abandon Singer and flees down

through the exit back to the basement.

BACK TO:

OFFICE -

Jack finger finds PENES - HE READS THE DEFINITION.

JACK
"In the possession of"...
(then reads the third Word)
Thesaurus?

He looks confused. He looks over to a THESAURUS and wonders if he should look in there for a clue, but suddenly gets another idea....He flips the Latin dictionary to the T-words.

He hears GARDENER RETURNING outside and runs to the door with THE CHAIR HE WAS TIED UP IN, securingly it firmly under the knob. Gardener unlocks the door but can't get it;

GARDENER
What...OPEN THIS DOOR YOU LITTLE FUCK...OPEN THIS DOOR!...

HE BANGS ON IT. But Jack steps back and returns to the dictionary.

INTERCUT

INT. CORRIDOR OUTSIDE OFFICE - SAME TIME.

Gardener bangs the door, then decides to run across the hall and through the sound booth door.

CUT TO:

INT. SOUND BOOTH - SAME TIME.

Casey sits terrified in the booth as Gardener enters and orders;

GARDENER
Cut the power upstairs. What he can't see he can't find.

CASEY
Who? What's going on-

GARDENER
JUST DO IT!

Gardener grabs the phone and calls for help.

CUT TO:

INT. CORRIDOR OUTSIDE OF KITCHEN - SAME TIME.

Singer runs back down the corridor after fulfilling his task to the door leading to the basement. He turns the knob but FINDS THAT IT IS LOCKED..

SINGER
No...NOOOOOO!!!....

HE BANGS ON THE DOOR UNTIL A O.S. SOUND, like something falling on the floor, pulls his attention;

POV

THE CORRIDOR LIGHTS GO OUT, through the long hallway into darkness except for the MOONLIGHT STREAMING THRHOUGH THE TALL VICTORIAN WINDOWS. OUT OF THE SEMI-DARKNESS, WOLF BEGINS TO CHARGE TOWARDS SINGER...

SINGER
NOOOOOOOOOOOOOOO

He turns and runs in the opposite direction but the sound of Wolf is getting closer and closer...He runs right up to the DOORS HE JUST LOCKED frantically tried to unlock them. Behind his back we see WOLF MOVE OUT OF THE DARKNESS.

CUT TO:

EXT. SCHOOL - FRONT DOOR - SAME TIME.

THE IMPACT OF WOLF KILLING SINGER CAUSES THE DOOR TO RUPTURE OFF IT'S HINGES. We see no blood or body. Only the impact.

CUT TO:

INT. OFFICE - SAME TIME.

Jack's finger is skimming the T-words when it hits upon THESAURUS. HE READS;

JACK
Store room. Store house.

C.U. on JACK as he realizes;

JACK
Storage...

HE REMEMBERS THE WORDS HE AND HIS MOTHER HAD;

JACK (V.O.)
...it's in storage when we packed up the Encino house...our entire lives are in storage.."

LILY (V.O.)
Well when you turn eighteen you can put me in storage alone with the rest of the junk"

At that moment, the DOOR TO THE OFFICE BURSTS OPEN. Gardener stands there with Casey holding one of the pews from the studio chapel. Gardener rushes in and pulls Jack away from the desk, flinging him against the wall. He opens his desk drawer and PULLS OUT - THE PLANE TICKET and A GUN. He puts the ticket in his pocket and points the gun at Jack. He sees the OPEN DICTIONARY and asks angrily;

GARDENER
What's this!

A THUMPING is heard from upstairs as, O.S., WOLF breaks down the door leading to the basement. Gardener orders Casey.

GARDENER
Pick him up.

Casey picks up Jack and holds his arms behind his back.

GARDENER
Can your friend recognize you? ANSWER ME!

JACK
I don't think so. I don't think it matters.

GARDENER
We'll see.

He motions for Casey to walk in front of him, using Jack as a shield. They exit the office.

CUT TO;

INT. HALLWAY OUTSIDE OFFICE - SAME TIME.

They cross the hallway slowly, cautiously - facing toward the staircase that descends from the first floor. They see and hear nothing. Gardener motions for them to enter the CHAPEL.

CUT TO:

INT. CHAPEL - SAME TIME.

Except the the one pew that was removed, everything still looks like it is ready for broadcast. They enter from behind. Up ahead is the podium, in front of A GIANT GOLD CROSS. To the far left of the podium is the GLASSED-IN SOUND BOOTH. Gardener locks the door behind them. He orders Jack and Casey;

GARDENER
Both of you, move these pews against the doors.

Casey and Jack, at the end of a pointed gun, move the pews. Jack winces in pain from his burned hand. Once secure, Gardener interrogates.

GARDENER
You were lying to me about Oregon, weren't you?

JACK
It's all over Gardener. You really think this'll hold back Wolf?

GARDENER
It will until the police arrive with their smke bombs and machine guns.
(Jack looks worried)
He's from over there, isn't he?
ISN'T HE?

Gardener stands with his back to the SOUND BOOTH, but JACK and CASEY can see;

THE DOOR inside the Sound Booth slowly opening. Since the Sound Booth is elevated a few feet above the chapel floor, their eye-view is only the top half of the booth.

CASEY
Reverend....Did you lock the door to the booth?

GARDENER
What are you talking about?
You were behind me, I thought you di-...

CRASH. GARDENER SPINS AROUND. THE LIGHTS IN THE SOUND BOOTH ARE BROKEN. IT IS BLACK AS NIGHT INSIDE.

GARDENER
Quick. MOVE THE PEWS!

Casey moves to obey but Jack remains still.

JACK

No...
(Gardener turns to him)
Move 'em yourself.

Enraged, Gardener lifts the gun to shoot at the same moment;

WOLF EXPLODES THROUGH THE GLASS OF THE SOUND BOOTH.

CASEY SCREAMS. JACK RUNS. GARDENER SHOOTS AFTER HIM BUT MISSES. WOLF LEAPS OVER EACH PEW LIKE A MARATHON RUNNER. GARDENER TURNS AROUND AND SHOOTS HIM, AS WOLF DIVES FOR HIS THROAT.

JACK

WOOLLF!

WOLF FREEZES AS GARDENER SHOOTS HIM AGAIN. AND AGAIN. AND AGAIN.

JACK SUDDENLY APPEARS, LEAPING UP ONTO GARDENER FROM BEHIND - PULLING AT HIS HAIR AND PUNCHING HIS FACE IN FURY. GARDENER TRIES TO AIM THE GUN AT HIM TO SHOOT. HE FIRES AND MISSES. THEY CONTINUE TO STRUGGLE UNTIL WE HEAR:

A CRUNCH. A GARDENER STANDS SHOCKED AND STILL. HE LOOKS DOWN.

WOLF HAS BITTEN INTO HIS STOMACH.

JACK SLIDES FROM GARDENER'S BACK.

WOLF BITES THROUGH AGAIN. GARDENER SCREAMS IN AGONY. WOLF, HOLDING TIGHT TO GARDENER'S MID-SECTION, RISES TO HIS HIND LEGS, WIPES HIS HEAD AND FLING GARDENER LIKE A RAG DOLL AT THE ALTAR.

GARDENER'S BODY HITS THE GOLDEN CROSS, SMATTERING BLOOD ACROSS. AS HIS BODY HITS, HIS ARMS FLY OPEN IN A MOMENTARY CRUCIFIXION POSE, BEFORE HE FALLS TO THE FLOOR.

Wolf collapses. We can already begin to see a change in his appearance; THE OLD WOLF IS RETURNING, as the rage and madness leave him. Jack rushes to his friend and cradles his head in his lap.

Casey stands there in shock at what he's just seen. Jack looks at him and yells;

JACK

GO ON!....GET OUT OF HERE!

Casey is jolted and climbs up into the sound booth to escape. AT THAT MOMENT, SIRENS ARE HEARD FROM ABOVE as the police arrive.

Lying in Jack's arms, Wolf speaks softly as he dies.

WOLF
Jack. Shoot....Did he....?

JACK
No. No Wolf. He never got me.

WOLF
I...I...kept...my...herd...safe.

JACK
(crying)
Yes. You did...You sure did.
You're a good... old Wolf.

WOLF
Good...good old Jack. Go on. Go.

JACK
NO...Not without you.

WOLF
Wolf....doesn't want to be in this world.
Smells....smells too bad.

JACK
Wolf listen..I got an idea...We..

WOLF
(squeezing Jack's hand)
Wolf....Wolf love Jack. Right here and now.

JACK
I love you too Wolf...Right here and now.

WOLF
(smiles)
Going back Jack. I can feel it. Going back...

WOLF'S HAND SLOWLY BEGINS TO FADE FROM JACK'S HAND...like an image in a daydream.

JACK
NO...NO WOLF....PLEASE...

WOLF
WOLF...LOVE....JA-...

JACK
WOOLLFF...OH GOD...WOLLFF...
DON'T LEAVE ME ALONE...PLEASE...

WOLF FADES AWAY. All that is a bloody outline.
Jack cries and hugs himself on the floor. The bloodied cross hangs behind him on the wall.

CUT TO:

EXT. SUNLIGHT SCHOOL - NIGHT.

Police cars and amublances surround the grounds. Boys are being led to safety. Police are taking positions with rifles and machine guns....

CAMERA DOLLIES BACK DOWN THE ROAD TO A LIMOSINE as it drives by.

INT. LIMOSINE -

Morgan looks through the window. Seeing the chaos and the police, he urges his driver:

MORGAN
Back up! Back up! Then turn around
and take me back to the airport!

THE LIMOSINE BACKS OUT OF FRAME.

CUT TO:

EXT. AIRPORT - NIGHT.

Establishing shot.

CUT TO:

INT. GATE 14 - NIGHT.

Morgan asks the FLIGHT ATTENDENT.

MORGAN
Excuse me but I was travelling with
a companion and I was wondering if he
checked in yet. He's supposed to be
sitting in the seat next to me.
(hands her his ticket)
The name is Gardener.

The attendent punches the name into the terminal and reads, then;

ATTENDENT
I'm sorry. But Mr. Gardener just
called and transferred to ten-thirty flight.
Would you like to check in?

Morgan is suspicious, not knowing what to think. He nods yes.

CUT TO:

EXT. ALHAMBRA STORAGE; ENCINO CALIFORNIA - DAY.

A cab pulls up to the entrance.

CUT TO:

INT. CAB - DAY.

ANGLE ON - A WALLET opening. In it we can see the I.D. of SUNLIGHT GARDENER. JACK'S BANDAGED HAND pulls out a fifty and hands it to the driver. We hear him say

JACK (O.S.)
Keep it.

DRIVER (O.S.)
Thanks. Have a nice day.

JACK (O.S.)
I'll try.

As Jack's body scoots over to exit the cab, camera passes by a NEWSPAPER lying on the backseat. THE HEADLINE READS; TULLY KEYNOTE SPEAKER SLAIN IN BIZARRE RITUAL KILLINGS...In smaller bold face; Sources Claim Tully Will Withdraw From Nomination As Details of HELL SCHOOL ARE REVEALED.

CUT TO:

EXT. ALHAMBRA STORAGE - DAY.

Jack stands before the storage building. He sees the sign reading ALHAMBRA; CLOSED MONDAYS. He walks towards the front door, COUNTING HIS STEPS. Then walks back, careful to take the same ammount of steps. He then closes his eyes and FLIPS.

CUT TO:

INT. ALHAMBRA STORAGE - DAY.

JACK FADES INTO THE SCENE, flipping back from the Territories to inside the storage house. He looks around. He begins to walk.

CUT TO:

INT. CORRIDOR OF STORAGE ROOMS - DAY.

Jack stands before a DOOR MARKED "SAWYER". He looks up with great reverence, as he did standing before his father's study. He closes his eyes again.

CUT TO:

INT. STORAGE ROOM - DAY.

The room is crammed with boxes, each labelled with magic marker writing on the side. Jack doesn't know where to begin. He gets an idea. He pulls out his FATHER'S BLACK BOOK and opens it to the first page. One the cover he reads;

JACK
"When I was young I spake as a child....I understood as a child. I thought as a child; but when I became a man, I put away childish things."

He looks up and realizes. He begins to search for a particular box. He moves frantically from one to the next - shoving aside china, books, picture frames, bed linen....until he comes upon a box marked JACK'S THINGS. He pulls the box down to the floor.

He opens the box and the first thing he finds is THE LITTLE REMOTE CONTROL TAXI he knew as a child. He puts it aside and takes out some other artifacts from his childhood - toy train, rubber ball, an Etcha-Sketch, old notebooks, baseball cards...

He stops. He sees a SMALL, NARROW ITEM WRAPPED UP IN PAPER. He picks it up. On the side is scribbled in a child's handwriting **DADDY'S PEN.** Jack unwraps the paper to reveal **THE BEAUTIFUL GOLD PEN HIS FATHER WAS WRITING WITH THE DAY HE DIED.**

As Jack holds the pen, he senses something. He remembers the passage he read with Wolf from the Book of Good Farming;

JACK (V.O.)
...After twenty days in the Blasted Lands, the Prince went forth unto Alhambra and found what indeed he had been in search of. And a new destiny HE WROTE".

Jack flips to the last page of his FATHER'S BOOK, which up to now has been recording his history as he's experienced it. He now reads the only words on the page;

"And the Prince took the Talisman and wrote........................"

Nothing more is there. Carefully, Jack lifts the pen and touches it to the page. Beads of sweat gather on his forehead. The overwhelming pressure of having the power to write what fate will occur.

JACK
I can't do this. I can't...

He walks to a window on the far side of the room. He looks out the window as if searching for some sign. He looks across the street from the warehouse and sees;

A RUN-DOWN MOVIE THEATRE called THE ALHAMBRA. One the marquee it reads; LILY CAVANAUGH DOUBLE BILL.....THE LAST SLICE and QUEEN FOR A DAY.

Jack smiles.

CUT TO:

INT. MOVIE THEATRE - DAY.

Jack, holding a tight grip on the PEN and the BOOK, finds a seat in the dark. The theatre is empty except for ONE MAN sitting a few rows up front, his silhouette made visible by the screen.

ON SCREEN; QUEEN FOR A DAY.

The film Lily received her only nomination for. Lily is dressed like a poverty row inhabitant, down on her luck. She lies dying in a hospital bed, playing out her death scene with her handsome wealthy husband...

LILY
Have you seen the baby?
(The husband nods cooly)
She's got your eyes.

HUSBAND
I'm not so sure.

LILY
Please. Please don't believe what they say.

HUSBAND
(angry)
Well why shouldn't I? You disappear for months without a word.
I find out your not the woman I thought you were.

MORE
CONT

LILY

(cries)

Yes I am. I the woman who fell in love with you. Please. What happened before that... why does it matter now? We fell in love. Why can't that just erase everything that came before it and start over.

HUSBAND

And what about after? After we were married?

LILY

You're the only man I was with.

HUSBAND

How do I know for sure?

LILY

(suddenly angry herself)

Well I guess you don't. I guess what I tell you doesn't matter anymore. Does it?

SUDDENLY, THE SCENE CHANGES;

The scene is suddenly A MOUNTAINOUS PLATEAU. On the other side of the mountain, IT A GLIMMERING BLUE OCEAN.

Facing the camera, IS A MAN ON A HORSE. THE MAN SPEAKS;

MORGAN (ON SCREEN)

JAASSSOON!

JACK SLOWLY RISES TO HIS FEET, REALIZING THAT THIS IS NO MOVIE. THE SCREEN IS NOW SHOWING WHAT IS HAPPENING IN THE TERRITORIES.

THE MAN IN THE FRONT ROW RISES AND TURNS. IT IS "UNCLE" MORGAN.

MORGAN

Hey Jacky boy. Whatcha got there?

Jack starts to lose his breath. He starts backing up the aisle.

MORGAN

Forget it kid. It's over. You might as well give up. She's dead.

THE SCREEN IMAGE OF MORGAN DISAPPEARS AND THE MOVIE RETURNS;

JACK

(stops)

What?

MORGAN

She's dead kid. She died in the hospital last night. I was right by her side.

(Jack is horrified)

Her last words were of you. How painful it was that you weren't there.

Jack lowers his hands. He doesn't know what to think.

MORGAN

Let it go kid. It's no use fighting anymore.

MORGAN eyes the pen with great interest.

C.U. on JACK'S HAND....AS WE SEE THAT HE IS GRADUALLY RELEASING HIS GRIP ON THE PEN.

C.U. OF MORGAN, as HE SMILES;

C.U. OF JACK, as he looks up to the screen;

"QUEEN FOR A DAY" is playing, but with no sound. JACK LOOKS UP TO HIS MOTHER AS SHE CONTINUES HER DEATH SCENE IN BED. He sees her mouthing the words:

LILY

Don't believe them...Don't believe what they say...

C.U. on JACK'S HAND as HE SLOWLY TIGHTENS HIS GRIP ON THE PEN He whispers to himself the words his mother once said;

JACK

It's just a movie kid.

Morgan's expression changes to one of fury and rage. He walks up the aisle toward Jack. AS HE DOES, WE SEE HIM TRANSFORM INTO MORGAN OF ORRIS...

MORGAN

You have no power over me. There is magic. You've come all this way for nothing. For a pen that does nothing but write words. It was a fantasy. You have no power.

JACK FLIPS OOPEN THE BOOK. MORGAN STOPS. JACK RAISES THE PEN. MORGAN CRIES;

MORGAN

NO.

Jack pauses then calmly writes AS HE SPEAKS;

JACK

MORGAN....AND ALL WHO FOLLOW HIM ARE....DEAD.

MORGAN

NNOOOOOOOOOOOOOAAAAAHHHHH

MORGAN BEGINS TO "JELLIFY", AS IF HIS BEING WERE LIQUIFYING AND BECOMING AN AMORPHOUS , TRANSPARENT VIEL...HE IS THEN TORN INTO A MILLION PIECES AS THE THEATRE RUMBLES AND FADES INTO.

FADE TO;

EXT. TERRITORIES - DAY.

Atop the GRAND TETONS, which, in the Territories, is on the shore of a GLIMMERING BLUE OCEAN.

Jack stands with the Book of Good Farming in one hand and the pen in the other - THE PEN IS NOW A BEAUTIFUL JEWELED PIECE, FROM IT'S POINT TO IT'S STEM.

The Territories Land is rich and fertile and full of color.

Jack sits upon the ground and opens the book to it's back cover, a blank space upon which nothing is written. He writes;

JACK

(writing)

"The mother is healed".

AS HE WRITES THESE WORDS, THE PAGE IGNITES AND COLORED SMOKE RISES FROM THE FIRE. CAMERA FOLLOWS THE SMOKE THROUGH THE SUNLIT SKY AS WE;

FADE TO;

EXT. TENTED PAVILLION;EASTERN TERRITORIES - DAY.

The attendents and priests around the MAIA LAURA are praying. She looks on the brink of death - her body stiff and milk white.

BUT THEN, SUDDENLY, SHE OPENS HER EYES AND TAKES A GULP OF AIR AS IF ARISES FROM OUT OF THE SEA;

CUT TO:

OUR WORLD

INT. HOSPITAL BED - DAY.

Lily, hooked up to tubes and oxygen tents, OPENS HER EYES and begins to pull at everything attached to her. The nurses try to calm her but once she's pulled the tubes from her nose and the mask off her face she says'

LILY

JACK!....JACK!

She cries in joy but the nurses try to calm her.

NURSE

Calm down dear while I get the doctor.

LILY

(smiling)

Oh go to hell! GET MY SON! WHERE'S MY SON?

CUT TO:

EXT. SCHOOL - DAY.

Crowds of teenagers are milling about as they head into school. Among them is JACK - now a confident thirteen years old. He has a benevolent face that exudes both kindness and strength.

As he enters the front doors, he hears A BOY CRYING O.S.; Jack stops and turns to see;

A SMALLER BOY on the grounds beneath the stone steps of the entrance. His shirt has been torn from his pants and his nose is bloodied and his books lie on the ground around him.

Jack makes his way down to the boy and asks;

JACK

Hey what's going on?

BOY

Nothing.

JACK

You a freshman.

(Boy nods)

Come on...I'll take you to the boy's room. You can get cleaned up.

BOY

No. I'm going in there.
I hate this place. I can't do it.

Jack, hearing his own voice in the boy, picks up the kid's books and puts an arm around him. As he walks him away, he says;

JACK

Trust me kid. There are worse things than high school.

WIDE ANGLE

As Jack ushers the boy through the two big doors, behind which lies the darkness of the future.